

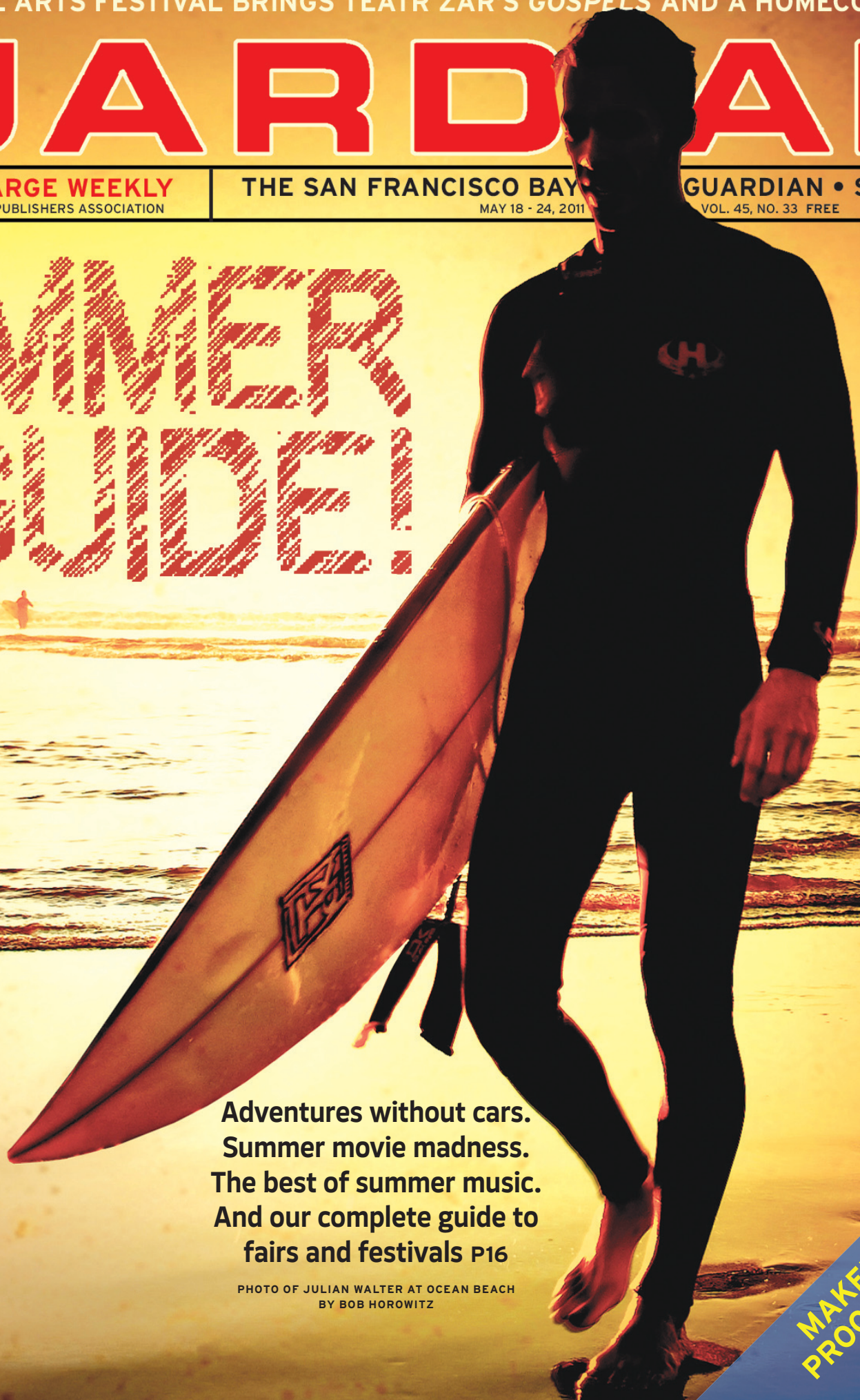
▶ SF BRACES FOR MORE HOME FORECLOSURES AS BANKS KILL REFORM P14
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GUARDIAN

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MAY 18 - 24, 2011 VOL. 45, NO. 33 FREE

SUMMER GUIDE!



Adventures without cars.
Summer movie madness.
The best of summer music.
And our complete guide to
fairs and festivals P16

PHOTO OF JULIAN WALTER AT OCEAN BEACH
BY BOB HOROWITZ

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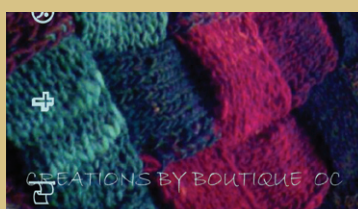
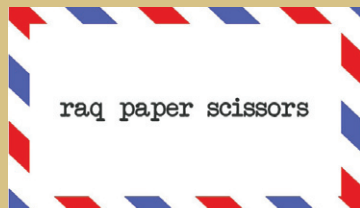
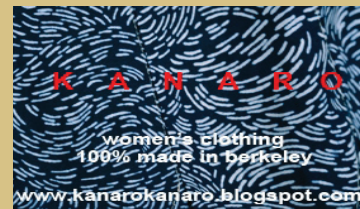
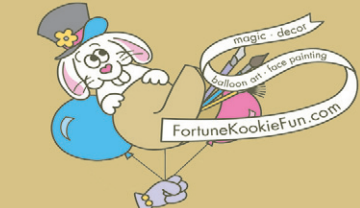
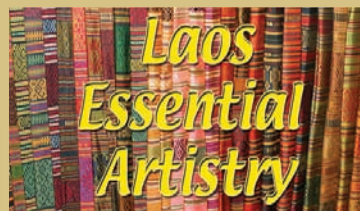
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5.18.11

The perception of the Haight as a scary and dangerous place has stuck, so tourists are staying away and businesses are losing money.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

When California Senate President Darrel Steinberg introduced a bill this spring that would allow local government agencies to impose a wide range of new taxes, I didn't think anyone would take it seriously (including the author). It seemed, unfortunately, to be a piece of political theater and possibly some high-stakes poker. With a simple majority vote, the Democrats could infuriate Republicans by finding a back-door way to raise taxes. Maybe that would bring the recalcitrant, obstructionist GOP to the budget table.

Instead, an amazing thing has happened: SB653 is moving forward, and community groups, politicians, and the news media are all getting involved in a critical debate: how should a state with almost 40 million people whose representatives can't even agree on a basic vision for anything be managed and governed?

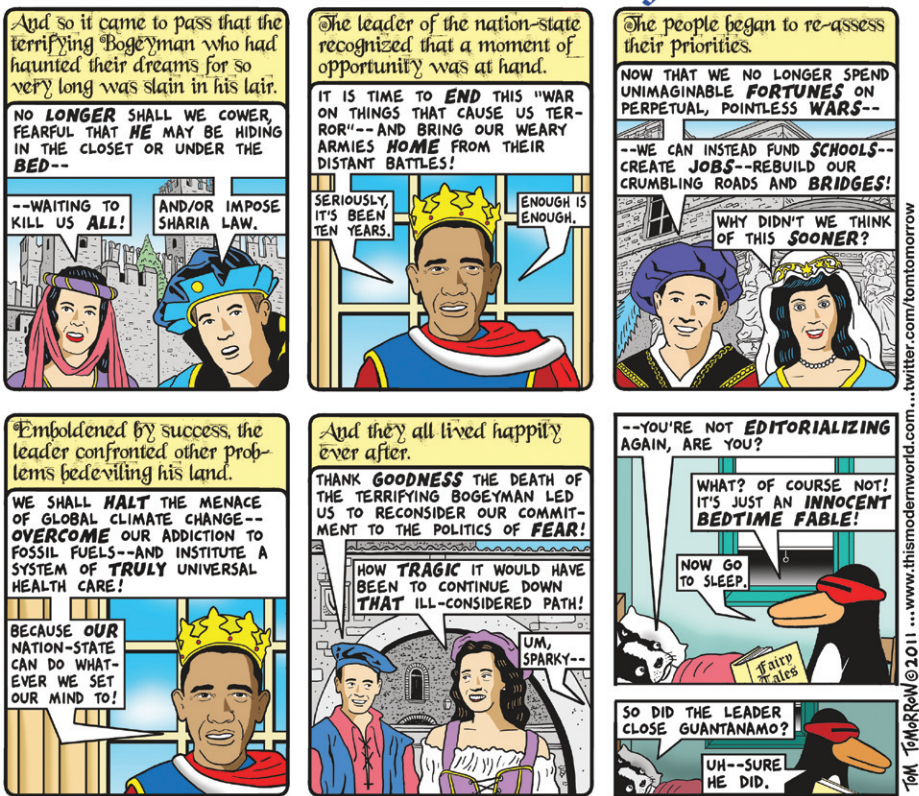
Gov. Jerry Brown, in one of his populist streaks, says he wants government to be closer to the people — that is, let local agencies run things. That runs counter to the liberal agenda of the past half-century or so, a time when the federal government stepped in to ensure civil rights in the South, the state government stepped in to mandate educational equality, and all of us wanted to be sure that poor areas got their share of the social wealth. Segregationists wanted "states rights." Rich conservatives wanted local control over school funding.

But the world goes around and around, and the reality on the ground and in the political air changes, and these days the crucial issue, the defining issue, in the United States is wealth inequality and taxation — and the hard-right GOP has a stranglehold on both Washington and Sacramento. Meanwhile, cities are leading the way on civil rights issues — San

CONTINUES ON PAGE 6 »

This Modern World

by Tom Tomorrow



Gascón's essential conflict

EDITORIAL The latest video of a police arrest in a Tenderloin hotel room — this one apparently showing police officers entering a room without a warrant, attacking an unarmed bystander, and stealing a resident's duffle bag — has set off a wide range of investigations. But what's really disturbing is that the video is all too typical of what seems to be business as usual among undercover narcotics detectives. In fact, a series of recent security videos show San Francisco cops doing one thing — and reporting something else.

"We've yet to run across a single video that matches up with what the police swear to in their report," noted Chief Public Defender Attorney Matt Gonzalez.

We're not talking about one police station, one crew, or one rogue cop. This is, to all available evidence, a pattern of rotten behav-

ior in the department. It's impossible to believe that these are just a few isolated incidents — or that the problems are concentrated in the lower ranks. If command-level officers didn't know what was going on, then they're incompetent. If they knew — which is far more likely — then they were covering up.

That's nothing new in the old boy's club that is the San Francisco Police Department. While the criminal cases against senior cops in the Fajitagate scandal went nowhere, the evidence strongly suggested that a cover-up had been ordered and executed at all levels.

In that case, Terence Hallinan, the district attorney, took the lead in trying to hold the cops accountable. But now the person running the D.A.'s Office — former Police Chief George Gascón — is politically paralyzed. Gascón can't investigate systemic corruption in

a department that until recently he was running. He can't, at this point, even seem to figure out which cases he can take and which he can't. He hasn't adopted and made public a conflict of interest policy for himself and his office. And any honest policy would make it impossible for him to get involved in any action involving his former employees.

This is, to put it mildly, the exact reason why police chiefs don't become district attorneys, why Gavin Newsom's parting shot to the city has badly damaged the credibility of local law enforcement. It's also the strongest argument possible for the election of a new district attorney.

David Onek, one of the candidates challenging Gascón, has called for a conflict of interest policy saying, "The people of San Francisco deserve and demand a

CONTINUES ON PAGE 6 »

For Milk's Birthday, sit on a sidewalk!

by Tommi Avicelli Mecca

Sit/lie, a law that prohibits sitting or lying on a sidewalk near a storefront, has had a long and tumultuous history in San Francisco.

Forty years ago, it was used against hippies in the Haight and gay men in the Castro. Gay activist Harvey Milk came out against it after 14 gay men were arrested one night outside a gay bar. Thanks to the efforts of the ACLU and LGBT organizations, the law was struck down in 1979.

A little over a year ago, some businesses in the Haight pushed for a new sit/lie, characterizing their neighborhood as a war zone ravaged by violent, drug-crazed homeless kids sitting and lying on sidewalks. It proved a successful strategy for passing a sit/lie initiative at the polls after the Board of Supervisors rejected the measure by an 8-3 vote.

Now police in the Haight are beginning to enforce the new ordinance with warnings and citations, something that was supposed to improve things for the merchants. But the perception of the Haight as a scary and dangerous place has stuck, so tourists are staying away and businesses are losing money, according to a recent article in The Bay Citizen.

Karma is a bitch. Berkeley businesspeople are traveling down the same path. They've convinced some City Council members that the homeless and others sitting outside their stores have caused a drop in sales. Berkeley may soon have a no-sit ordinance to accompany its no-lie law.

What's a poor activist to do? Organize, of course. This Sunday, CONTINUES ON PAGE 6 »

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EDITOR'S NOTES

CONT>>

Francisco, for example, defied both state and federal law to allow same-sex marriage and continues to fight for a saner immigration policy, even if that means opting out of a federal law-enforcement program.

The San Francisco Chronicle ran an editorial May 15 opposing SB653, arguing that it will benefit wealthier counties (which, oddly enough these days, elect pro-tax Democrats) at the expense of poorer counties (which elect conservative Republicans). That may be true, but there's another way to look at it.

I'm not suggesting that the state cut spending in rural and low-income areas, and neither is Steinberg. The idea is that the state's support for local government should be a floor — a solid floor — but not a ceiling. I'm fine with some of my tax money going to areas with a lower tax base and serious economic problems, even if the people who live there elect Neanderthals to the state Legislature. But if those of us in more liberal communities want to pay more for better services, why shouldn't we have that option?

And if some of us think this state is too big to govern anymore and ought to be split up anyway, this seems an excellent way to start having that discussion. **SFBG**

GASCÓN

CONT>>

district attorney who will avoid clear conflicts of interest as a matter of policy — rather than personal whim.” That’s a no-brainer. But the problem goes deeper. As Sharmin Bock, a veteran Alameda County prosecutor who is also running for Gascón’s job, noted, there’s no policy that can address this problem. If Gascón punts all investigations of the SFPD to the FBI or the state attorney general, he’s not only giving up local jurisdiction, he’s vastly increasing the likelihood that nothing will ever happen. The FBI has limited jurisdiction; the Attorney General’s Office isn’t set up to do this kind of work.

“The only answer,” she said, “is a different D.A.”

Gascón needs to deal with this situation immediately, publicly, and credibly. Perhaps the city needs an independent special pros-

ecutor, someone outside Gascón’s office but with full authority to seek indictments (paid for out of Gascón’s budget, since he created this mess.) Because if he can’t find a solution, he’s going to have a hard time convincing anyone he deserves to stay on the job. **SFBG**

MILK

CONT>>

May 22, activists on both sides of the bay are holding another “Sidewalks are for People” day (several were held last year during the campaign against SF’s sit/lie), with outdoor events that assert our right to public space. It’s also, not coincidentally, Harvey Milk’s birthday, a state-designated holiday since 2008.

In the Castro, QUEEN (QUEers for Economy Equality Now), a coalition of queer groups and individuals who want to push economic justice to the top of the gay agenda, will stage a QUEEN-In at Harvey Milk Plaza (Castro and Market streets from 11 a.m. to 1 p.m.). Participants are encouraged to bring games, picnic lunches, musical instruments, conversation, etc. Live music will be featured, and a soap box (like the one Harvey used on that same corner) provided for people inspired to give prepared or extemporaneous speeches (they don’t have to be about sit/lie).

At 1 p.m., everyone will march to Harvey’s old camera store, which is now being rented by Human Rights Campaign, a group that has come under fire in recent years for excluding transgender people from the Employment Non-Discrimination Act and for its complete lack of open meetings and accountability to the community. May 22 is reportedly the official opening of HRC’s new store at that location.

Harvey would indeed be proud that on his birthday, his legacy of resistance is being honored by activists in two cities protesting an unfair law that he fought 40 years ago. **SFBG**

Tommi Aviccolli Mecca, a queer activist for the past 40 years, is a founder of QUEEN and editor of Smash the Church, Smash the State: the early years of gay liberation (City Lights).

For a complete listing of events, check out the Facebook pages “Sidewalks Are for People: Harvey Milk’s Birthday!” and “Stand Up Against Sit/Lie Berkeley.”

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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096)
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Fear the beard

Can an employer get away with firing someone for having facial hair?

By Rebecca Bowe
rebeccab@sfbg.com

Christopher Hanson, a 38-year-old single father who lives in Albany, doesn't have one of those scraggly, runaway beards that one might associate with jam bands or train hopping. He keeps his goatee neat and trimmed, sometimes using scissors to clip back the mustache. Yet Hanson says he got fired last month because his facial hair was deemed a violation of his company's employee appearance policy. Now, he's fighting back.

Hanson worked as an audio-video technician for Swank Audio Visuals, a company that does conferences and events at major hotels throughout the Bay Area, including the Westin St. Francis, the Claremont, and the Four Seasons. On the day he was fired, he was on his hands and knees taping down a power cord for an event that was about to start at the Claremont when his supervisor asked to have a word with him. Having spoken with his boss about the beard situation before, he got a funny feeling.

"I just knew what he was going to say," Hanson recalled. "I thought: are these guys really going to push this, this far?"

For Hanson, having a beard is not a matter of personal expression; nor is it related to religious

reasons. He has psoriasis, which prevents him from being able to shave. About a week before he was let go, his dermatologist sent a note to Swank's human resources department explaining that although he was undergoing treatment, she had counseled him never to shave his beard. It could exacerbate the disease, she explained. Shaving the affected area could cause pain, redness, and irritation on a daily basis, as well as unsightly rash. The doctor urged Swank to grant a medical exception for Hanson.

Hanson says he reminded his boss, Ken Reinaas, and Reinaas' boss, Todd Liedahl, about that letter when he was approached for their final conversation about the beard. "I said, 'I have a medical condition,'" Hanson recalled. But he says the response he got was, "I'm sorry, but that's the way it is." Hanson says he didn't yell or let himself become agitated. "I just kind of stood there and tried to keep a calm and humble mannerism," he said.

About a week later, Swank's human resources department issued a letter at Hanson's request explaining why he'd been fired. It stated: "The reason for [sic] end of your employment is due to the fact that we are unable to accommodate your medical request not to shave because this is a standard of our company appearance policy." Swank did not return multiple Guardian requests for comment.

The job, which had a strict dress code requiring AV techs to wear ties and shirts with collars, paid around \$15 an hour. With a teenage daughter to support, Hanson needed every cent to make ends meet. He also had taken on substantial debt to finance an education at Ex'pression College for Digital Arts — a for-profit school in Emeryville with a tuition rate of



Christopher Hanson was fired for having a beard even though he can't shave for medical reasons. | GUARDIAN PHOTO BY REBECCA BOWE

\$11,200 per semester for full-time students — and he needed to be able to pay back the student loans.

Hanson began to suspect that his former employer might have broken the law, so he sought legal representation. According to a complaint filed May 12 on Hanson's behalf by attorney Albert G. Stoll Jr., the Claremont Hotel — which houses the Swank office where Hanson was based — has no employee restrictions against facial hair. "The manager of hotel banquets had a goatee; one of the hotel banquet employees had a goatee; another hotel banquet employee had a mustache; and at least two other employees had facial hair," the lawsuit points out.

However, Swank employees were barred from having facial hair because company policy was pegged to the most conservative hotel employee appearance policy

in the region, Hanson said.

In the case of the Bay Area, that hotel is the Four Seasons. Before being hired as a full-time AV tech based in Berkeley, Hanson took on part-time gigs for Swank to set up for hotel events as far north as Sausalito and as far south as San Jose. He says that when he was first hired, nobody informed him of the no-beard policy — and he had sported the goatee at the time he was offered the job.

The first time he learned there was a problem was when he was called on to do a job at the Four Seasons in San Francisco. He completed the first job without incident, yet when he was asked to go back a second time, Reinaas told him he would have to shave. He said it was impossible to do that, so the job went to someone else.

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NEWS

Beard CONT>>

When the Guardian phoned the San Francisco Four Seasons to find out just what its employee appearance policy was — and to ask whether exceptions are granted for individuals who cannot shave due to medical or religious reasons — assistant director of human resources Jason Brown said he could not comment.

Months later, after Hanson had been hired as a full-time staff member based at the Claremont, Hanson says he was informed that Swank was ramping up enforcement of its no facial hair policy. He was told he'd have to comply even though he was willing to opt out of work at the Four Seasons. He asked his dermatologist to send the letter urging the company to grant an exception, and shortly after, he was fired.

The lawsuit charges that it was illegal for Swank to fire Hanson because the Fair Employment and Housing Act forbids employers from discharging an employee for designated reasons, including disability. Since Hanson's psoriasis is a disability, the argument goes, his termination constitutes a form of illegal discrimination.

However, not all medical conditions are considered disabilities in the court of law. Under state law, a disability is considered a serious medical condition that limits a major life activity. If Hanson is successful in proving that psoriasis constitutes a disability, Swank could be ordered to make a reasonable accommodation — such as retaining him as an AV tech while allowing him to opt out of work at the Four Seasons. Hanson's lawyer Tim Phillips describes this case as being “on the cutting edge of discrimination law.”

There have been similar face-offs over appearance policies in the past, but none that fit Hanson's circumstance exactly — and, ironically, it seems that he might have an easier time arguing his case in court if he is unable to shave for religious reasons, or if he belongs to a racial minority that is disproportionately affected by a particular medical condition.

Not all cases brought against employers with similar policies in the past have been successful. In 1984, a Sikh machinist working

for Chevron refused to shave his beard, in violation of a company policy, and wound up getting demoted to a lower-paid job as a janitor. Chevron's no-beard rule was created to ensure that employees had a gas-tight seal on respirators worn to protect against exposure to toxic gases, but the machinist could not shave for religious reasons. The Sikh man sued Chevron and lost.

In 1999, Sunni Muslim police officers in Newark sued when they were required to shave their beards to comply with an officer appearance policy, and the court ordered the police department to create an exception for those who couldn't shave for religious reasons.

Meanwhile, a spate of cases have been brought against no-beard policies at fire departments around the country by African American men suffering from a common skin condition called pseudofolliculitis barbae. The condition, which disproportionately affects African Americans, leaves pimply bumps on the beard area after shaving and can cause scarring over time — and the 100 percent effective cure is to refrain from shaving. No-beard policies in fire departments are borne out of the need for firefighters to wear respirators when battling infernos. While the results of those cases varied from city to city, some plaintiffs were able to show that the policies were a form of racial discrimination because they had a disparate impact on African Americans.

Meanwhile, staff attorney Linda Lye of the American Civil Liberties Union (ACLU) of Northern California was willing to weigh in. There are no laws banning no-beard policies on the state or federal level, Lye said, yet courts have ordered employers to make exceptions for religious reasons and to prevent racial discrimination in the case of the black firefighters. She added that certain municipalities such as Santa Cruz have enacted employment laws that prevent discrimination in appearance policies. In general, Lye noted, the ACLU is “troubled whenever employees are penalized because of medical conditions, race, sexual orientation, or other similar factors.” **SFBG**



ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, MAY 18

Sex and public opinion

Legendary Hustler publisher Larry Flynt — smut peddler or trailblazing hero? You be the judge at this special presentation by the man himself, whose Supreme Court case, *Hustler Magazine vs. Jerry Falwell*, ended with a landmark ruling protecting satire. Flynt recently teamed up with historian David Eisenbach to coauthor the book *One Nation Under Sex: How the Private Lives of Presidents, First Ladies and Their Lovers Changed the Course of American History*, which tackles the hypocrisy of our sexual mores and the role of the media in shaping public opinion.

6:30-8 p.m., \$25-\$45 (\$15 for members)
 Commonwealth Club
 595 Market, SF
www.commonwealthclub.org

SATURDAY, MAY 21

NAMIWalk fundraiser

Just in time for National Mental Health Month, you can help raise funds to benefit much-needed free mental health programs just by taking a walk. These 5K and 1.5K walks benefit several National Alliance on Mental Illness (NAMI) affiliates in the San Francisco Bay Area, as well as educating the public and helping to remove the stigma associated with mental illness. Preregistration required.

9 a.m., free
 Lindley Meadow
 Golden Gate Park, SF
www.namiwalksfbay.org

Community forum on Mexico

Attend this discussion on the crises in Mexico, which include organized crime, border patrols, and labor struggles, and the role of U.S. intervention there. Speakers Elvira Villescas Sanchez, founding member of Las Hormigas; Frank Lara, May Day Coalition and ANSWER Coalition organizer; and David Bacon, renowned journalist and documentarian of the immigrant and labor struggles in Mexico and the U.S., will all be on hand.

7-9 p.m., \$5-\$10 donation
 ANSWER Coalition
 2969 Mission, SF
www.balasc.org
www.answersf.org

Walk to end poverty

Show support for those at-risk and living in poverty in Oakland with a walk and rally around Lake Merritt. Demand that the issue of poverty stays on the national agenda and help raise awareness about the conditions of more than 76,000 people in Oakland currently living in poverty. Afterward, attend a community services fair with community heroes and live multicultural entertainment for the whole family. Also, be sure to bring nonperishable food items to donate to the Alameda County Community Food Bank — the first 500 people to do so will receive a free T-shirt.

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Igniting a union

Leadership struggle among UC academic employees points to more militancy against budget proposals

By Asaf Shalev
news@sfbg.com

The most contentious and pivotal election ever for the union of academic student employees at the University of California concluded May 8 in a landslide victory for reformers who will now have the chance to deliver on their promise of a more militant and democratic union. In many ways, it was a microcosm for the larger struggle over how to respond to proposals for deep cuts and tuition hikes in the public university systems.

Local 2865 of the International Union, United Automobile, Aerospace and Agricultural Implement Workers of America (UAW), represents 12,000 teaching assistants, tutors, readers, and researchers, making it the largest UAW union on the West Coast. Higher education workers make up 40,000 of the 390,000 active UAW members, just over 10 percent.

The caucus of reformers, organized under the banner Academic Workers for a Democratic Union (AWDU), won all 10 executive board positions and 45 out of 80 seats at the Joint Council, taking control from incumbent leaders from United for Economic and Social Justice (USEJ), which has presided over the union for most of its 11-year history.

Voter turnout spiked tenfold over the last triennial election with 3,400 ballots cast this election cycle. Union organizers said the hike reflects intensive campaigning by both sides and a political atmosphere that is threatening both higher education in California and public employees across the country.

"This was the first real contested election our union ever had," said Mandy Cohen, a comparative literature graduate student at UC Berkeley and the AWDU recording secretary-elect. "There was a huge increase in participation, and it was very contentious. Our leadership never had to fight for their position."

The intensive campaigning translated into an unusually bitter battle for votes with ensuing accusations of foul play. The allegations include intimidation, personal attacks on the character of candidates, and

ballot tampering. But the height of controversy and drama came once all the ballots were cast, when the USEJ-dominated elections committee suspended the vote count midway and AWDU members responded with an office sit-in of the union's headquarters.

Each side tells a different tale for these 1,500 disputed ballots from UC Berkeley and UCLA, the two largest campuses.

From USEJ's perspective, the sheer number of challenged ballots and the heated environment in the counting room overwhelmed elections officials, who decided to refer the matter to the Joint Council, the governing body of the local.

"AWDU had 20-plus people in the [vote-counting] room. They were continuing the intimidation and aggression. The elections committee decided that it was too much to handle," said Daraka Larimore-Hall, outgoing president of the local. He said that USEJ elections committee members have been so harangued since the incident that they are not granting requests for media interviews.

AWDU members, who consider UC Berkeley their stronghold, think the vote-counting freeze was the first step on the road to invalidating ballots from a campus with many AWDU supporters.

"Even though we knew they were really threatened by us, the very idea that we would try to disenfranchise 800 voters from the biggest campus — and that's how they would try to win the election — was really shocking," Cohen said.

She defended the AWDU decision to videotape the remaining ballots via webcam and take over union offices in protest. "We weren't taking a partisan position; we just said we wanted the votes counted. I felt like we were clearly in the right. We just wanted to defend the election — and that position was so strong."

Counting resumed when both sides finally settled on a third-party mediator, delivering 55 percent of the vote to AWDU.

However, on May 16, USEJ released a statement documenting a slew of alleged misconduct throughout the election and calling for a

rerun. "It is critical that our members have confidence that the election process is fair and democratic," reads the statement. "It seems that several categories of problems, with many more individual examples, occurred that are serious enough to justify setting this election aside."

Whatever happens, reformers at least will have some opportunity to translate their political platform into action. They say they will focus on two areas: increasing the participation and power of the rank and file, and a more aggressive stance toward the university administration and the budget cuts.

"There is real institutional power in this union that should be better mobilized in those fights [for public education]," said president-elect Cheryl Deutsch. "We are hoping to bring into that debate a more mobilized membership ... so that we can be a stronger coalition [with others in California]."

She added that the election was already a huge victory in the long-term plan to increase involvement. A history of member indifference and vacancies in the governing board hopefully will give way to a revival in the higher education labor movement, she said.

But Larimore-Hall expressed strong disagreement with the sentiment that the election was a victory for the labor movement. He said he heard AWDU people tell workers that USEJ represents "centrist sell-outs" and "out of touch union bureaucrats," tactics he criticized. "Going around and telling people their union leaders are corrupt union bosses ... in a culture that is steeped in anti-union rhetoric is an easy thing to sell people on," he said.

Deutsch said she couldn't take responsibility for the actions of a few amid hundreds of supporters and activists, but that AWDU as a whole did not engage in personal attacks. She said she is proud that her winning slate came from rank-and-file workers, not from traditional union leadership and staff.

It wasn't the first time the two factions confronted each other. The origin of the tensions can be traced to the recent wave of budgets cuts at the university, and to the ensuing



Union reformer Mandy Cohen addresses an April 5 rally expressing solidarity with Wisconsin public employees.

PHOTO COURTESY OF AWDU

protests. In the summer of 2009, the UC Board of Regents announced a 33 percent tuition hike; the resulting discontent sparked a student movement with its own fair share of ups and downs. Among the protestors were many graduate students who would go on to become AWDU leaders.

Cohen recalls that in fall 2009, there was a "huge explosion of organizing and activism on our campus trying to organize resistance to the cuts — but not within our union."

Cohen said that she and other graduate students approached the union to encourage action, but that union bureaucracy stifled their efforts. "It was too top-down and difficult to participate. We realized the local wasn't structured in a way that could be powerful."

Larimore-Hall said UAW already was "one of the unions that [the university administration] fears most." He said that AWDU's position overlooks the union's accomplishments on the public education front, citing a petition to Sacramento legislators that USEJ organizers got thousands of members to sign.

Early this spring, the issue of labor properly and sufficiently flexing its muscles came center stage as the UAW and the university negotiated a contract. With no concessions to management and gains such as a 2 percent wage increase and more childcare subsidies, Larimore-Hall said the contract is a resounding success.

But Deutsch says that the contract is a perfect example of her disillusionment with traditional union organizing and the previous leadership. Union members ultimately

voted to ratify it despite AWDU criticism that the union didn't seek enough input from members or push for a better deal. AWDU gained traction and established a significant public presence for the first time with this opposition.

"It's not that I think it's the worst contract we could have gotten," she said, explaining that her problem is with the process, not necessarily with the results. If more members had been consulted and included, she would have been content. She mentioned the dire need for affordable housing at the Irvine campus as an example of member concerns that were not prioritized.

Peter Chester, chief contract negotiator for the university, said that in the "current budgetary circumstances," UAW did "very well" and expressed concern that the slate, which opposed the contract, did so well among academic workers.

But the victory by reformers probably signals a new militancy in the union, which is expected to resist proposals to privatize campus services and push for a stronger voice in the tough decisions facing the university system. Cohen said that making the case for taxing the rich to pay for public education is the wider goal and the reason she ran for a position at the union.

"It's eye-opening to be a student and benefit from education here at the UC, but also to identify as a public employee," she said. "When I got to the UC, I was so proud. And then this struggle came to my doorstep, and I didn't have a choice in this moment." **SFBG**

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Held underwater

San Franciscans brace for another round of home foreclosures as the banking lobby kills mortgage reform proposals

By Sarah Phelan
sarah@sfbg.com

Since the recession began four years ago, 2,000 homes have been lost to foreclosure in San Francisco. These numbers sound insignificant compared to other counties in the Bay Area, but they primarily have hit communities of color already struggling to remain in this expensive city.

As panelists at a recent seminar on foreclosures noted, the first wave hit the Bayview and the Excelsior, while the second hit the Richmond and the Sunset. And as the recession drags on and more borrowers go underwater, another 2,000 foreclosures are on the local horizon.

Although foreclosures continue to destabilize communities and drain resources from local governments, the banking lobby continues to oppose legislative reforms that would allow more people to remain in their homes. And this deep-pocketed resistance has labor, religious, and educational organizations forming the New Bottom Line coalition in an effort to find grassroots solutions to the crisis.

"Foreclosures are the new f-word," said Regina Davis, CEO of Bayview's San Francisco Housing Development Corporation, at SFHDC's April 29 foreclosure seminar.

Sup. John Avalos and Malia Cohen illustrated that there is no shortage of horror stories about predatory lending and dual tracking, in which borrowers apply for loan modifications while the bank continues to pursue foreclosure. Representatives for Sup. Ross Mirkarimi and Assessor-Recorder Phil Ting noted that the banking lobby has blocked even the most modest reforms, even as uncertainty continues to devastate the housing market.

Avalos said his family underwent a housing crisis in 2009, when his wife left her job to home school their special-needs daughter. "We tried to get a loan modification and were told we could only get

it by going into default," he said, recalling how Mission Economic Development Agency (MEDA) helped them navigate the process. "If this could happen to an elected official, it could happen to anyone."

Cohen, who lost her condo in the Bayview to foreclosure earlier this year, described foreclosure as "an incredible beast that has ravaged and wrecked the finances of many Latino, African American, and Asian communities who were sold the American dream of homeownership but then had the rug pulled away."

Mirkarimi aide Robert Selna, a former San Francisco Chronicle reporter, said the banking industry spent \$70 million last year to kill legislation by state Sen. Mark Leno (D-SF) and Senate President Darrell Steinberg (D-Sacramento) to end dual tracking. This year, the industry has been opposing SB729, Leno and Steinberg's latest attempt to require banks to give people a definitive answer on loan modification, identify who owns the loan, and give borrowers legal recourse if banks don't take these steps.

"SB729 gets to the heart of helping to keep people in their homes, but it's difficult to combat the spending power of the banking industry," Selna said.

Ben Weber, an analyst in the Assessor-Recorder's Office, said approximately 277,000 homes in California are going through the foreclosure process; an estimated 1.8 million California residents are underwater on their mortgage; and California is sixth in "negative equity" nationwide. "Negative equity is one of the best indicators of foreclosures — so can we expect another 1.5 million to 1.6 million foreclosures statewide?" he asked.

Weber noted that Ting is supporting AB 1321 by Assemblymember Bob Wieckowski (D-Fremont), which would require that all mortgage assignments be recorded within 30 days of their execution; prevent notices of default from being recorded until 45 days after any deed of trust has been recorded; and provide consumers

with better transparency about who owns their debt. Yet Ting's office reports that the banking industry has lobbied against this and other foreclosure-related legislation.

Weber said the legislation is a response to problems with the industry's Mortgage Electronic Registration System (MERS), which was introduced 15 years ago. "The mortgage industry wanted to expedite the transfer of mortgages between entities so that they could be sold and resold on Wall Street," Weber said, noting that the system also allowed the industry to avoid paying recording fees to counties.

MERS records an average of 6,700 deeds of trust annually in San Francisco, and MERS deeds of trust are usually transferred two to four times, Weber observed. "So MERS members avoided — conservatively — \$134,000 per year in fees."

Grace Martinez of Alliance of Californians for Community Empowerment noted that the banking lobby already killed AB935 by Assemblymember Bob Blumenfield (D-Northridge), which sought to charge a \$20,000 fee to compensate for the estimated cost of a foreclosure to local government. "That money would have gone back to the city," she said.

In an April 14 letter, the banking lobby claimed Blumenfield's bill was a tax that increases the

costs of homeownership for new borrowers. "It also serves to discourage the importation of capital into California at a time when the federal government is winding down their involvement in mortgage finance and protracts and complicates California's economic recovery," stated the letter, which the California Bankers Association, the California Chamber of Commerce, and other business groups signed.

But Dan Byrd, research director at Berkeley's Greenlining Institute, reminded the mostly black and brown crowd at SFHDC's foreclosure seminar that declining property values due to foreclosures have drained \$193 billion from African American and \$180 billion from Latino communities nationwide. "Folks from these communities who had credit good enough to qualify for a prime loan were given subprime loans with adjustable mortgage rates," he said.

Byrd stressed that homeowners facing foreclosures need to be more financially literate. "A lot of loan documents are written in language that people can't understand, and they don't have the money to hire a lawyer," Byrd said, as he urged politicians to fund organizations that provide financial counseling and education. "Our elected federal officials just cut the budget

that supports SFHDC and similar groups."

SFHDC housing counselor Ed Donaldson said appraisal values make it hard to sell the below-market-rate units that are coming online. "So if we don't do something about the foreclosure problem, the housing market will continue to unwind," he said, urging people to protests banks and show up at City Hall and in Sacramento to support reform.

The Rev. Arnold Townsend, vice president of the local branch of the National Association for the Advancement of Colored People, said San Francisco likes to pretend that the foreclosure crisis didn't really affect the city. "But it did," he said. "It badly hit people of color that the city, by its policies, doesn't seem to care if they leave."

Attorney Henri Norris noted that bankruptcy can be an alternative to foreclosure. "A bankruptcy can stop a foreclosure, at least temporarily," Norris said. He recommends that people make their loans current and try to get a loan modification approved. "But it's going to take running a marathon."

Avalos, who is running for mayor, noted that the city does not fund enough affordable housing and he proposed an affordable housing bond that would include assistance for mortgage assistance, ownership downpayment, seismic retrofitting, and energy efficiency. "I understand that voters see no personal benefit, but it would raise wealth in property values," he said.

Cohen observed that the federal Homeowners Affordable Modification Program (HAMP), which President Obama unveiled in March 2009, "hasn't worked" and that most of the important reform proposals are "happening at the state level." She encouraged people to show support for SB729, but wasn't ready to declare support for Avalos' housing bond.

"I want to make sure the climate is ripe, that Sups. Carmen Chu and Eric Mar are included, because their districts will be impacted by foreclosures, and that the support is broad-based," she said. "But folks can divest from banks that have not treated us right."

Noting that divestment was the most effective way to end apartheid in South Africa, SFHDC's Davis invited seminar participants to a free screening of Charles Ferguson's documentary



Inside Job, which shows how subprime loans, dual tracking, and mortgage bundling triggered the 2008 financial meltdown — and how many of the main players are still calling the shots.

But despite SFHDC's informative seminar and the New Bottom Line campaign's May 3 protest at Wells Fargo's annual shareholder meetings in San Francisco, SB729 failed to make it out of committee May 4, when Sen. Alex Padilla (D-Van Nuys) announced he would introduce an alternative dual tracking bill. In addition, Wieckowski turned his MERS reform into a two-year bill, suggesting the votes weren't there to approve it.

Paul Leonard, California director of the Center for Responsible Lending, observed that SB729 supporters include a broad array of consumer, civil rights, labor, faith-based groups, and homeowners, but the only groups in opposition were the California Bankers Association, the Mortgage Bankers Association, and the Chamber of Commerce.

"I find it remarkable that after the exposure of deep-seeded scandals about robo-signing and the systematic shortcomings of mortgage loan service operators, none of the bills intended to address these issues got out of their first committee hearing," Leonard said.

In an April 20 letter, the banking lobby claimed that SB729 was "unnecessarily complex," could overlap and contradict actions by federal regulators and state attorneys general, and promote strategic defaults that would negatively affect communities and cloud title for a year following a foreclosure, leaving properties vacant.

Dustin Hobbs of the California Mortgage Bankers Association claims the average time for a foreclosure is more than 300 days. "This would have dragged it out further, and the last thing we need is more vacant homes and more homes in foreclosure," he said.

Ting noted that Wieckowski made the call to turn AB1321 into a two-year bill. "But you would have thought we were offering the end of home ownership," Ting said, noting that the banking industry was shocked when advocates produced a MERS memo that encourages banks to record documents and pay fees. "It basically recommended our legislation," Ting observed.

"Assignments out of MERS name should be recorded in the

county land records, even if the state law does not require such a recording," a Feb. 16 MERS memo said.

Ting describes MERS as "a Wall Street set-up, the ultimate in smoke and mirrors."

"We did a little poking around in MERS and found that it would help if the name of the loan owner was recorded," Ting said, noting that the confusion MERS created is bad for consumers, the real estate industry, and homeowners.

"Part of the problem is computer systems doing what banks used to do," Ting said. "It ended up with robo-signing and foreclosures being sent to the wrong people. I thought AB1321 was a no-brainer, but we had to take it to five or six legislators before anyone would pick it up. This is a prime example of how a particular industry has made a huge amount of money and is unwilling to bend any rules to give consumers any recourse."

But CMBA's Hobbs described AB1321 as "part of a broader attack on MERS." And an April 21 opposition letter from the banking industry describes it as "creating impediments for attracting capital to California's mortgage marketplace and imposing significant new workloads on county recorders and clerks."

Ting says he has heard lobbyists make that argument. "But my assessor recorders organization supported it — and they are mostly not elected officials," he said, noting the group usually doesn't get involved in promoting legislation.

Ting admits that it's hard to get the national reforms that are needed. "San Francisco still has a big part to play. And our legislators are still very powerful, so we have no excuse not to be fighting in Sacramento where the Democrats have a supermajority. I mean, how could these bills not get out of committee? It's not like we didn't take amendments, but no level of amendments would have made anything happen."

"Foreclosures typify this financial and political era," he continued. "They are about all the things we should have seen coming — and some of us did. But even then, and now, there is political amnesia. For all the families that lost their homes, shouldn't we do something to make sure this doesn't happen again? Wall Street was bailed out two years ago, but Main Street is still waiting." **SFBG**

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SUMMER GUIDE



A 12-mile bike ride on Lake Panoche Road (left) and a stay at the Loma-Prieta Sierra Club Hiker's Hut (right) are two carfree trip options. | PHOTOS COURTESY OF JUSTIN EICHENLAUB

Rolling recreation

Three carfree dog days adventures

By Caitlin Donohue
caitlin@sfbg.com

SUMMER GUIDE “We definitely try to de-emphasize Iron Man trips,” says Justin Eichenlaub, author of *Post-Car Adventuring*, the eminently usable guide to low carbon camping, hiking, and cruising trips around the Bay Area. Although Eichenlaub and coauthor Kelly Gregory want to include all fitness levels in the fun, make no mistake — they’re hardcore.

The two met through a Craigslist posting for a multi-day group bike trip to Monterey and now publish guidebooks and a blog under the name Post-Car Press. They’re virtual encyclopedias of info: locations of wide highway berms, how to avoid Devil’s Slide on Highway 101 (incidentally, by a route bikers have dubbed Planet of the Apes Road), and the absolute best for-bikers-by-bikers maps money can buy (Krebs cycle maps, available at www.krebscycleproducts.com).

But they’re adamant that it doesn’t take quads of steel to master the roads — even ones to far-flung campsites — sans car with the help of trains, county buses, and the occasional ferry. Indeed, even if you’re not the biking type, auto-less camping

is still within your grasp. Shoulder your backpack and head out to Marin’s Samuel P. Taylor State Park via the Golden Gate Transit express bus to San Rafael, then the Marin Stagecoach No. 68. The stagecoach drops you a quarter-mile from campsites tucked into a redwood grove — where walk and bike-in camping doesn’t require reservation and costs only \$3 per person per night.

A few tips for the road, courtesy of Eichenlaub. “Have a bike that you’re comfy on — it doesn’t have to be a road bike, or even have a rack, because you can stow your gear in a backpack. Realize you’re allowed to go really slow and the bike will always feel lighter than you expect.” Always familiarize yourself with your route before you leave, and — duh — bring a flat tire kit, pump, and bike lights. “Even if you’re planning a day ride, it can sometimes turn into a dusk ride.”

Here’s a partial guide to three of the pair’s fave summer adventures. Make sure to look up detailed directions before you roll out to recreate. Transit time and bike mileage numbers are for round trips.

► MERCEY HOT SPRINGS

Public transit time: eight hours
Total bike mileage: 68 miles

“This is really a slice of California that Bay Area people don’t go to,” says Eichenlaub of Fresno County’s

desert lands, which house a natural spa center that’s been around since 1912. Take BART to the MacArthur Station and bike about 1.2 miles to the Emeryville Amtrak Station. Load your steed onto a train bound for Merced — trains in California never charge fees for stowing bikes — then hop the Route 10 Merced County Transit bus (schedules at www.mercedthebus.com) to Dos Palos. Get off near the Reynolds and Christian streets intersection and begin the 33-mile ride through dry, wildflower-studded lands.

“There are few, if any, trees — only sweeping sandy plains dotted with desert brush,” according to Gregory’s observations. After an especially beautiful 12 miles on Little Panoche Road, two lanes of thoroughfare where cars rarely pass — you’ll reach Mercey Hot Springs, where you’ll find cabins (starting at \$120/night) and campsites (\$30 per person/night) for your well-deserved slumber.

“It feels as though you are far, far away from the city,” Gregory says. The center hosts regular yoga seminars and has a disc golf course that guests can use for free. But if you’re trying to make this a quick jaunt, day use of the pool, sauna, and baths costs only \$20.

Side trip: Eichenlaub swears on the Panoche Inn, a “cowboy saloon” 10 miles down the road from Mercey. Hey, what’s better on a detox trip than getting wasted with the cowpokes? Of course, the place does have a website (www.panocheinn.com), so it can’t be too back roads.

► PALAMERES ROAD VINEYARD DAYTRIP

Public transit time: 77 minutes

Total bike mileage: 27 miles

Take BART to the West Dublin-Pleasanton Station and then break out your bike for the ride down beautiful, shaded back roads to Sunol, a tiny town whose most famous inhabitant is probably Bosco, a golden retriever who was elected honorary mayor from 1981 until his death in 1994 (and was featured in a Chinese newspaper as an example of Western democracy’s failings).

From there, it’s a gentle hill climb up to a pair of vineyards: Westover and Chouinard. Just, ahem, don’t be expecting a Napa scene. “The first time we went out there, one of the vintners was blowing his own leaves, wearing a muscle shirt,” says Eichenlaub. Vino, sans pretension? Well worth the trip.

Drink your fill from the pleasant tasting rooms and — here’s the beauty of this ride — roll tipsily down the sloping route to the Castro Valley Station, and home.

Side trip: If you’re in the mood to make this an overnight adventure, Eichenlaub recommends taking on the extra 30 miles to the enormous Lake Del Valle, where there’s kickass family campsites tucked into a bend in the shoreline, kayak rentals, and lots of sun.

► LOMA-PRIETA SIERRA CLUB HIKER’S HUT

Transit time: two hours

Total bike journey: 50 miles

Snuggled into the Santa Cruz

Mountains is an A-frame cabin with a kitchen, wood stove, and a tranquil view of the ocean you just can’t find within city limits. It’s operated by the Sierra Club, but non-club members (up to 14 at a time) can crash within its logs at prices starting at \$20 per night. Be sure you make a reservation before you go at www.lomaprieta.sierraclub.org.

To become a woodland creature, take Caltrain to the Menlo Park Station and begin riding out Sand Hill Road, toward the mountains. After about seven miles, turn onto beautiful Old La Honda Road (“car-lite and redwood-lined,” says Eichenlaub) a three-mile climb to the ridge line. After summiting the hill, he recommends a pit stop at Apple Jack’s in La Honda, where Ken Kesey used to kick it — “a very quirky, very local, and surprisingly friendly bar.”

From there, continue west on Highway 84 until you get to Pescadero Road and then the entrance of Sam MacDonald County Park. After a few loops and a little climbing, make a left onto the Old Towne fire road (across from a park station parking lot) and navigate 1.2 miles of beautiful trail out to the hiker’s hut and outdoor playtime galore. Return the same way after your stay or use your Krebs map to explore West Alpine Road for fresh scenery on the loop back. **SFBG**

For more info on Post-Car Adventuring and carfree trips to Big Sur, Tassajara Hot Springs, flat routes in Marin County, and even Yosemite, go to postcarpress.tumblr.com.

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SUMMER GUIDE



KID CONGO POWERS



OMAR SOULEYMAN

Sounds of summer

Concert and music festival highlights
 from air guitar to Woodist this season

By Johnny Ray Huston
arts@sfbg.com

SUMMER GUIDE Live music in the Bay Area this summer is bracketed by festivals, from the lowercase indoor venue indiepop of the San Francisco Pop Fest on Memorial



Day weekend to the outdoor mid-August convergence of Outside Lands. The guide below aims to name some highlights from a wide variety of genres, with an emphasis on rare and first-time appearances in the Bay Area.

MAY 25-29

San Francisco Pop Fest The lineup includes groups and songwriters from the post-punk (The Undertones) and C86 (14 Iced Bears, Phil Wilson) eras, the Sarah Records' band Aberdeen, some indiepop faves of the present (Allo Darlin', The Beets), and more than a few local groups (The Mantles, Brilliant Colors, Dominant Legs, Terry Malts, The Art Museums). Various venues, www.sfpopfest.com.

MAY 29

Mobb Deep The East Coast rap duo hits the stage in SF for the first time in years. Mezzanine, www.mezzaninesf.com.

JUNE 2-3

Architecture in Helsinki The band of five Australian multi-instrumentalists tours in support of its fourth album (and first on Modular). Great American Music Hall and Slim's; www.gamh.com, www.slims-sf.com.

JUNE 3-4

Bluegrass for the Greenbelt Presented by Slim's, an overnight concert – with more music on the second day – benefiting the Greenback Alliance, with camping for up to 200 people

who bring tents. Dunsmuir-Helman Estate, Oakl.; www.slims-sf.com.

JUNE 7

Omar Souleyman After releases on Sublime Frequencies, the Dabke idol brings the sounds of Syria to SF, with a Björk collaboration set for release. Mezzanine, www.mezzaninesf.com.
Orange Goblin The veteran UK stoner metal act headlines, with support from beefy Indiana doom band Gates of Slumber, who just released a crushing new eight-song album entitled *The Wretch*, and a DJ set by Rob Metal. Bottom of the Hill, www.bottomofthehill.com.

JUNE 8

Matmos Now based in Baltimore, Drew Daniel and M.C. Schmidt come back to the Bay Area. Bottom of the Hill, www.bottomofthehill.com.

JUNE 10

Timber Timbre, Marissa Nadler The trio tour in support of a follow-up album, while Nadler moves past black metal back to solo ventures with a self-titled album. Swedish American Hall, www.cafedunord.com.

JUNE 22

Kid Congo Powers and The Pink Monkey Birds He's been a major force within a handful of all-time great punk and post-punk bands, and Kid Congo Powers has a new album out on In the Red that taps into sounds ranging from glam to '60s Chicano rock. Rickshaw Stop, www.rickshawstop.com.

JUNE 23-25

Jackie Greene In conjunction with the release of his sixth album, the singer-songwriter plays a trio of concerts. Swedish American Hall, www.cafedunord.com.
Bill Orcutt The guitarist has just released a tour 7-inch single, and the bill includes fellow locals Date Palms. Hemlock Tavern, www.hemlocktavern.com.

JUNE 24-25

2011 US Air Guitar Championships San Francisco Regionals Two nights of air shredding, with special performances by past champions Hot Lixx Hulahan and C-Diddy and at least 20 local competitors. The Independent, www.independentsf.com.

JUNE 25

Blackalicious From Solesides to Epitaph, Gift

of Gab and Chief Xcel have spanned decades and still throw down live. Mezzanine, www.mezzaninesf.com.

JULY 5

Quintron and Miss Pussycat Shannon and the Clams and the Younger Lovers open for the New Orleans husband-and-wife duo. Bottom of the Hill, www.bottomofthehill.com.

JULY 6

Darwin Deez New Yorker Darwin Smith's pop songs have found a large audience in the UK, but for now, he's still playing smaller venues here. Bottom of the Hill, www.bottomofthehill.com.

Maus Haus The group moves past krautrock into other electronic territory on *Lark Marvels*, and co-headlines with Swahili Blonde on a California tour. Rickshaw Stop, www.rickshawstop.com.

Seefeel The vanguard postrock group recently reunited and put out an album on Warp. Great American Music Hall, www.gamh.com.

JULY 7-9

The Reverend Horton Heat The Reverend goes back to country music's past on *Laughin' and Cryin'*, and is joined by locals the Swingin' Utters. The Independent, www.independentsf.com.

JULY 9

Washed Out Since he first visited the Rickshaw Stop, Ernest Greene's music has been used in *Portlandia*, and his first full album is coming out on Sub Pop. Great American Music Hall, www.gamh.com.

JULY 14-15

Three Day Stubble's Nerd Fest The group is celebrating three decades of nerd rock, with four additional acts on each night.

Tinariwen Live desert blues from the current touring version of the Tuareg band. Bimbo's 365 Club, www.bimbos365club.com.

JULY 26

Thurston Moore, Kurt Vile An East Coast rock twofer. Great American Music Hall, www.gamh.com.

JULY 30-31

Woodist Festival 2011 The festival returns to Big Sur, with Nodzzz, Thee Oh Sees, Woods (playing songs from the new *Sun and Shade*) also joining the Fresh & Onlys to form a bigger band. Fernwood and Henry Miller Library, Big Sur; www.folkyeah.com.

AUGUST 12-14

Outside Lands This year's lineup includes Erykah Badu, and Big Boi, with local contributions from Tamaryn, The Fresh & Onlys, Ty Segall, and Diego's Umbrella. Golden Gate Park, www.sfoutsidelands.com. **SFBG**



Patriotic superhero Captain America (Chris Evans, center) tosses his shield into the race for summer-movie supremacy in *Captain America: The First Avenger*. | PHOTO BY JAY MAIDMENT/MARVEL STUDIOS

Summer movie madness!

Blockbusters, indie picks, festivals, and more

By Cheryl Eddy
cheryl@sfbg.com

SUMMER GUIDE 'Tis the season for big, loud, making-zillions-opening-weekend-then-dropping-off-into-oblivion fare. Summer 2010 was one of the shittiest in years (*Iron Man 2*, we hardly knew ye). Summer 2011 has the usual array of superhero sequels and remakes, but there are a few seemingly bright spots on the blockbuster schedule. And if giant robots aren't your thing, there's plenty more in store beyond the multiplex. All release dates are subject to change.

SUPERHEROES!

As always, there are plenty of super-dudes (and ancillary dudettes) to choose from. *Thor* is already out, but anticipation is high for *X-Men: First Class* (June 3) — a prequel potentially poised to breathe new life into the series after 2006's meh *X-Men: The Last Stand*; and *The Green Lantern* (June 17), which stars Ryan Reynolds and will probably confuse people who thought it came out in January (that was *The Green Hornet*). There's also *Transformers: Megan Fox Has Been Replaced* — er, *Dark of the Moon* (July 1), and end-game *Harry Potter and the Deathly Hallows, Part 2* (July 15). (Harry's a superhero by now, even with the glasses.) Though the wizard king will prob make the most dough, look for *Captain America: The First Avenger* (July 22) to bring the most noise. Red Skull in the house!

MANMEAT!

Ah, but the boy's club doesn't end there! *The Hangover Part II* (May 26) reunites the stars of the 2009 comedy hit for a sure-to-be-memorable trip to Thailand (the cast list includes a "drug-dealing monkey"). J.J. Abrams' *Super 8* (June 10) looks like a more menacing version of producer Steven Spielberg's *E.T.: The Extra-Terrestrial* (1982). *Pirates of the Caribbean: On Stranger Tides* (May 20) tests my theory that every movie should, in some way, feature Blackbeard as a character. But the most intriguing title in this pile is obviously *Cowboys & Aliens* (July 29): Han Solo and James Bond gunslinging amid interplanetary rabble-rousers in the Wild West? Could this be something resembling an original idea? Hooray for Hollywood?

INDIE INTRIGUE!

So you'd rather eat a wadded-up copy of *Us Weekly* than go to the Metreon. Fear not — summer 2011 also means the release of dozens of movies with budgets smaller than what it cost to make one pant leg of the Green Lantern suit. Just a few: from fake trailer to real cinema is the cult-hit-in-the-making *Hobo With a Shotgun* (May 27); master filmmaker Terrence Malick releases his latest, the Brad Pitt-starring *The Tree of Life* (June 3); and quirky Norwegian import *The Troll Hunter* (June 17) and documentarian Errol Morris' *Tabloid* (July 15) open after local debuts at the San Francisco International Film Festival.

KEEPIN' IT REPERTORY!

Rep houses are also ideal sum-

mer hangouts for movie fans who don't need everything that passes through their retinas to be in RealD. The Castro kicks off the season with an Elizabeth Taylor series (May 27-June 1). Berkeley's Pacific Film Archives offers up tributes to director Arthur Penn (June 10-29) and local heroes George and Mike Kuchar (June 10-25), plus an extensive "Japanese Divas" program (June 17-Aug. 20). Closure rumors be damned (let's hope!) — the Red Vic has an online calendar posted through early July, featuring everything from Wim Wenders to Woody Allen to the Muppets. The Roxie's summer slate includes Rainer Werner Fassbinder's newly restored 1973 *World on a Wire* (July 29), also a recent SFIFF selection.

SUMMER FESTS!

Speaking of festivals — if you want 'em, the Bay Area's got 'em. The big two are Frameline (June 16-26), now in its 35th year of showcasing LGBT films, and the 31st San Francisco Jewish Film Festival (July 21-Aug. 8), but stay tuned to the Guardian for updates on mini-fests, super-specialized niche fests, outdoor film series, and more. Example: the Four Star is currently traveling through 36 chambers of Asian Movie Madness, encompassing everything from Jet Li's fists to magic swords, monsters, and erotica (series runs every Thursday through July 28). Happy movie-going, and yes, that is me carrying a boat-sized bucket of popcorn into *Shark Night 3D* (Sept. 2). **SFBG**

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If you like your nasi goreng (coconut fried rice with prawns and vegetables) with the scale and mechanized glamour of Vegas, you'll love Straits Restaurant. | GUARDIAN PHOTO BY RORY MCNAMARA



The strait dope

By Paul Reidinger
paulr@sfbg.com

DINE If the archetypal American success story is, or was, the move to the bigger house in the better neighborhood, then Straits Restaurant (né Straits



Cafe) is an archetypal American success. The restaurant, born late in the Reagan years in a modest corner spot in the inner Richmond, moved about five years ago to massive new digs in the Westfield Center, right in the heart of shoppers' city. It also became a small chain, with outposts on the Peninsula and as far afield as Houston and Atlanta.

Clearly, Chris Yeo, the impresario behind Straits, does not lack for ambition. The question is what is gained at what cost in a transformation of such magnitude. Recently I stepped into Straits full of skepticism, having first had to overcome a slight wave of mallphobia. and found myself in what could have been a dimly lit soundstage where the *Sex and the City* folk might have been shooting one of their downtown-club scenes. There was a huge bar and an array of dramatic light fixtures dangling from the soaring ceiling as tubes of crinkled paper.

My only qualm about this handsome setting was that the homemade, slightly kitschy flavor of the original place — the lengths of corrugated iron roofing, the false façade of palm fronds — has been lost. Would you rather have a slightly out-of-round cookie that plainly has been shaped by hand, or a perfectly round one from a machine? I favor the handmade, since in our ever-more mechanized world, the hand-finished or homemade article is both a rarity and a reminder that our connections to this earth need not be mediated by machines.

What about the food? Straits for years was a great beacon of Singaporean cooking, itself an attractive blend of influences from east, south, and southeast Asia as well as Europe. And, considering that it served some of the best food in the city — and by *best* I mean *interestingly tasty* — it was very reasonably priced. A move to a huge (and surely pricey) space in a mall in the city center would have to be a dim augury.

But no! The food remains recognizable; it is vivid and it is excellent, and while prices have tended up from a decade ago, here as everywhere, they are surprisingly restrained. While some of the beef

and seafood dishes do reach dizzying heights (the crab and lobster main dishes push near \$40), the chicken dishes are all \$14 or less — and let's remember that because the chicken is native to southeast Asia, the region's cuisines grew up with and around it and are tuned for it. And I was glad to see the menu still listed an old favorite, roti prata (\$7), shreds of griddled Indian flatbread with a rich yellow-curry dipping sauce that had just enough fire to be interesting.

The spiciness of the food is, overall, expertly controlled. Some of the dishes supplied a strong chili kick, in particular the beef rendang (\$14), cubes of stringy meat (brisket?) braised with Kaffir lime and served with a wedge of polenta whose pandan flavoring gave it a green worthy of *Star Trek's* food synthesizers. But spicy basil chicken (\$12), with shiitake mushrooms, bamboo shoots, and Thai basil, was milder, almost cooling — and of a natural color — despite its red-flag name. And the wonderful mee goreng (\$14), a bowl of fat egg noodles tossed with tiger prawns, tofu, cabbage, potatoes, and tomato, brought a whiff of fragrant sweetness despite, again, use of the word "spicy" on the menu card.

If you want to be absolutely sure about fire management, a

salad would do the trick, maybe the lovely spinach salad (\$10), a heap of baby leaves tossed with tiger prawns, crunchy toasted coconut and peanuts, lime, and a deeply fruity tamarind dressing. For striking visuals, there is no topping the Indonesian corn croquettes (\$9). The fritters were less flavorful than they looked, so the matter of condiment assistance wasn't a trivial one. With a more deeply imagined sauce, this could be an unforgettable dish, a signature.

As someone who has been to Las Vegas and lived to tell, I left Straits thinking that it could easily be in Vegas. It has the necessary scale and generic glamour; it's affordable and good. There's nothing not to like except that I don't like Las Vegas, and I did like the old place in its glorified shack, where the touch of the human hand was still palpable. **SFBG**

STRAITS RESTAURANT

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By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS I shouldn't be so hard on Kaiser. I myself am prone to misdiagnoses. Example: the knee injury I sang the blues about two weeks ago that turned out to be a hamstring problem.

When I passed out in the bathroom at 5 a.m. and came to, all bonked and a-crumple, my first thought was Too Much Whiskey. Then I realized I hadn't drunk anything for at least two weeks. So I must have been dehydrated.

Whatever. As you know, my cure for almost anything — including the common cold, uncommon anxiety, hammies, depression, and dehydration — is roast duck noodle soup. So when I saw Thailand Restaurant on Castro Street across from the theater, after all these years, I wondered if they had it.

The last time I ate at Thailand Restaurant, just to give you an idea, might have been the first time I had ever eaten Thai food. I'm pretty sure it was the first time I had tom kai gai. We're talking early '90s.

I was hungry. Then, I was always hungry. Now I'm just hungry when I'm awake. Like last week when I renoticed Thailand Restaurant. I was awake, depressed, dehydrated, and hamstring challenged. Plus some other things, so even though it was only 5 p.m., I ascended the steps.

And they did have roast duck noodle soup! Like a regular walking into a bar, I ordered it before I even sat down. Then I sat down. In the window. And I looked out the window and thought about my old friend Satchel Paige the Pitcher.

He lives in Thailand now. Teaches English, is married to a Thai woman named Ann Paige the Pitcher, and they have cute little half-Thai, half-tall kids. Every couple years or so I get to see them, usually in Sacramento.

I would like to go to Thailand one day.

I'm not sure what I would do there, besides eat, but the other day Satchel Paige the Pitcher surprised the pus out of me by knocking on my door.

I opened it and just blinked and blinked.

"Hi Dani," he said. It's dark in

my apartment. It's also small.

"Satchel Paige the Pitcher!" I said. And I gave him a big hug and welcomed him to my small, dark apartment. Which he barely fit into.

Embarrassingly, I was still in my pajamas, even though it was afternoon. I was writing; I just hadn't bothered to get dressed yet because sometimes, you know, I don't. On writing days. I am rarely visited, and even rarer by Satchel Paige the Pitcher.

I mean really, the only person who ever drops by besides Earl Butter — who doesn't count cause he lives upstairs — is the Maze. And the Maze comes at night, so I tend to have clothes on. Lately he brings chicken saag from my new favorite restaurant, Pakwan, because it's one of the worst restaurants in the city to eat in at, and I happen to live two blocks away.

And I happen to love their chicken saag.

But that ain't what this is about. This is about me being in the darkest of moods, for the third week in a row, and sitting in a second-story window, looking down on Castro Street, thinking about Satchel Paige the Pitcher and waiting for duck soup to come fix everything.

He's moving back, you know, he thinks. Maybe. Probably, but to Sacramento. And do you know why? Because in Thailand, he says, girls don't play team sports.

His cute little kids being girls, and Thai ones, I can't think of a better reason to move to Sacramento. Where would I be, for example, without team sports? I could draw a line all the way back to my earliest memories: football, soccer, baseball, football, volleyball, baseball, golf. Ironically, that was where I started: golf. But that ain't a team sport, and I already said I'm not going to golf.

There must be a gene. Before I am a writer, a musician, a woman even, or a queer, I am an athlete. Satch has got it. His kids, probably. And if I don't get back out there, soon — happy birthday to me — I am going to go absolutely fucking bonkers. Here's my soup. **SFBG**

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY MAY 18

EVENT

Larry Flynt

To some, Larry Flynt is crass smut peddler. For many others, he is a champion for the First Amendment who has engaged in a variety of legal battles defending the freedom of speech since the 1970s, perhaps most infamously against the late Rev. Jerry Falwell. The legendary Hustler publisher comes to the city to discuss his new book, *One Nation Under Sex*, in which the now 68-year-old media mogul examines the world of politicians and sex scandals — and their impacts on American history. In addition to a book signing, Flynt’s coauthor, Columbia University professor David Eisenbach, will join him in conversation with the San Francisco Chronicle’s Phil Bronstein. **(Sean McCourt)**

6:30 p.m., \$7–\$45
Commonwealth Club
595 Market, SF
(415) 597-6700
www.commonwealthclub.org

THEATER

Tales of the City

Armistead Maupin’s San Francisco spirit gets a musical makeover courtesy of American Conservatory

Theater in the new production *Tales of the City*, directed by Jason Moore, with libretto by Tony Award-winning writer Jeff Whitty, music and lyrics by John Garden and Jake Shears of the Scissor Sisters, and choreography by Larry Keigwin. Based on Maupin’s two novels set in 1970s San Francisco, *Tales of the City* and *More Tales of the City*, the author’s memorable characters navigate the foggy skies, disco clubs, and legendary 28 Barbary Lane. As A.C.T.’s biggest undertaking ever, the grand musical boasts a large cast and celebrates the glorious oddities of San Francisco. Previews start this week! **(Julie Potter)**

Through July 10
Check website for dates and times, \$35–\$98
American Conservatory Theater
405 Geary, SF
(415) 749-2228
www.act-sf.org

MUSIC

Light Asylum

Last year, James Murphy explained that by disbanding LCD Soundsystem, he would free more time to make coffee and produce for bands like Arcade Fire, the Flaming Lips and, er ... Light Asylum? With a single EP recalling the goth side of New Wave, Light Asylum has made a strong impres-

sion. Bruno Coviello’s synths tend to come in first, playing tight loops that speed up the heart rate, priming it for the emotional impact of Shannon Funchess’ deep, brooding voice. (Drawing Grace Jones comparisons, if you imagine her covering Depeche Mode or Ian Curtis.) It’s ultimately captivating, accompanied by a fog machine and a dark dance floor. **(Ryan Prendiville)**

With Water Borders, Boyz IV Men, WhITCH, Nako, and Richie Panic
9 p.m., \$10
Public Works
161 Erie, SF
(415) 932-0955
www.publicscf.com

THURSDAY MAY 19

PERFORMANCE

Kunst-Stoff arts/fest

Join local dance artists Mary Carbonara, Jesse Hewit, Christy Funsch, Stephen Pelton, Julia Stiefel, Marina Fukushima, and Daiane Lopes da Silva for a robust installment of Kunst Stoff arts/fest, a multi-weekend festival of cross-disciplinary performances selected by Kunst-Stoff artistic director Yannis Adoniou. Recently relocated to Civic Center, the new Kunst-Stoff space offers an inti-

mate venue for performance and continues to champion experimental voices in the field. Come back next week for additional programs by Kunst-Stoff, Rob Bailis, Laura Arrington, Abby Crain, and Margit Galante. Performances range from works in process and improvisations to full completed works, demonstrating a broad range of contemporary expressions. **(Potter)**

Thurs/19–Sat/21 and May 26–28, 8:30 p.m., \$15
Kunst-Stoff Arts
1 Grove, SF
(415) 777-0172
www.kunst-stoff.org

EVENT

“Great Expectations: The Opulence of Alone”

Loneliness is a lot of things, but most folks wouldn’t say that it’s opulent. That’s why Bay Area artists Hannah “Daddy” Cairns, Kari “Iam-Mom” Koller, Angela “MYSDIX” Dix, and Najva Sol are not like most folks. These boundary-bending queers and friends present an interactive gallery spectacle aimed at embracing Alone. Presented in conjunction with SF and New York City collective the Lowbrow Society for Arts (and part of the 100 Days of Spring series at local community space the Schoolhouse) this event promises encounters with life-

size Victorian doll-people and wandering portrayals of Mrs. Havisham (that spinster chick from *Great Expectations*). Plus: video projections of bloody cow-heart romance, an uncanny photo booth, provocative poetics, a try-on costume chest, and overall enchantingly dark vibes that will make you want to go home and listen to Kate Bush alone in your bathrobe. **(Hannah Tepper)**

Thurs/19–Fri/20, 7 p.m., \$3 suggested donation
Schoolhouse
1592 Market, SF
(240) 505-8665
www.lowbrowsociety.org

DANCE

“8x8x8”

Dancers are peripatetic, and not just on stage. Like the wandering minstrels of old, they travel to take their art to the people rather than sitting at home lamenting the absence of audiences. One of the more adventurous along those lines is Rande Pauvre’s six-year-old “8x8x8,” which brings dancers, eight at time, to unusual performance venues (clubs, bars) with stages about eight-feet square. This year Pauvre and her troupe are offering downtown dance — witty, urban, smart, small-scale — to patrons of Oakland’s Uptown, who will see choreography by Pauvre

as well as other locals Janet Das, Melecio Estrella and Andrew Ward, Abigail Hosein, Dandelion Dancetheater, Navarette x Kajiyama, Lisa Townsend, and (from Oregon) Gregg Bielemeier. And in the end they’ll be invited to join the dance — drink in hand. **(Rita Felciano)**

8:30 p.m., \$8
Uptown
1928 Telegraph, Oakl.
www.paufvedance.org

EVENT

“San Francisco Cinematheque at 50”

Five decades and thousands of screenings later, San Francisco Cinematheque is having a party. The long itinerant experimental film series dates its anniversary back to the summer afternoon in 1961 when Bruce Baillie rigged a projection space in the East Bay redwoods. Canyon Cinema eventually came down from the hills and split into a distribution co-op and the Cinematheque. Neither is profitable; both are essential. Help pitch in at this festive benefit featuring films by Larry Jordan, Paul Clipson, and Kerry Laitala; live performances by garage rockers Primary Structures and long-time Beastie Boys collaborator Money Mark; and a silent art auction featuring artwork by

Go home and listen to Kate Bush alone in your bathrobe.



several first-rate experimental filmmakers. **(Max Goldberg)**

8 p.m., \$25–\$45
111 Minna Gallery
111 Minna, SF
(415) 552-1990
www.sfcinematheque.org

DANCE

Oakland Ballet

The renewal of ballet in Oakland seems well on its way. In December the new Artistic Director Graham Lustig’s *Nutcracker* was a charmer of wit and sentiment. Now he is presenting his first season with choreography by two smart, talented dance-makers. Sonja Delwaide choreographed Mozart’s enchanting glass harmonica music; Amy Seiwert adapted and enlarged her splendid 2009 “Response to Change.” In addition to a new duet, Lustig presents the entirety of his reconstituted Oakland Ballet Company through his “VISTA” with music from the Lounge Lizards. The Laney Foyer is given over to four local artists’ visual responses to watching the dancers at work. Sounds good, all of it. **(Felciano)**

Thurs/19–Sat/21, 8 p.m. (also Sat/21, 3 p.m.), \$15–\$38
Laney College
900 Fallon, Oakl.
1-866-711-6037
www.oaklandballet.org

**FRIDAY
MAY 20**

EVENT

Endangered Species Day

Aside from cockroaches, humans are one of the least imperiled species, by sheer numbers at least, on the planet. Which — combined with our big brains, opposable thumbs, and raging self-consciousness — means we have the power and the intelligence to help those less fortunate, right? The Golden Gate National Recreation Area, stretching from Point Reyes to Pacifica, has more plants and animals in federally-listed dire straits than Yosemite, Yellowstone, Sequoia, and King’s Canyon National Parks combined. Join volunteer habitat restoration projects in the Presidio, Muir Beach, and San Mateo’s Milagra Ridge to honor the Senate-designated Endangered Species Day. Save the world? Save yourself? Is there a difference? You are the environment, sweet pea! **(Kat Renz)**

Fri/20, 1–4 p.m.;
Sat/21, 9 a.m.–1 p.m., free
Various locations
(415) 561-3077
www.parksconservancy.org

**SATURDAY
MAY 21**

EVENT

“World War II: Fighting the War With Ink and Paint”

When the United States was drawn into World War II in December, 1941, the Walt Disney studio began contributing to the war effort in a variety of ways — making training videos for soldiers, designing insignias and logos for different branches of the military, and of course, making cartoons, albeit this time to bolster public morale. Beloved characters such as Mickey, Donald, and Pluto all did their part to comfort and encourage Americans during that difficult time. Disney historian Paul F. Anderson will be on hand for “Fighting the War With Ink and Paint,” a multimedia presentation about that fascinating and important era in the Disney legacy. **(McCourt)**

3 p.m., \$9–\$12
Walt Disney Family
Museum Theater
104 Montgomery, Presidio, SF
(415) 345-6800
www.waltdisney.org

**SUNDAY
MAY 22**

MUSIC

“Twang Sunday”

Want the most twang for your buck? Pedal or lap steel guitar, an electric or acoustic, or p’haps a banjo or piano? Git ’em all — the strings’ll be vibrating aplenty at Thee Parkside’s weekly dose of variations on the country music theme. The Careless Hearts are up from San Jose, weaving stories through harmonized drawls while blending rock ’n’ roll, indie, folk, and of course, country, with dusty grace. Locals the GoldDiggers offer alt-country expertise, and Rick McCulley, with a throat of rocks reminiscent of a male Lucinda Williams, is power pop with an Americana edge. The music is free — and for just \$5, you can get your tummy in sync with the tunes by chowing down on some pulled-pork barbecue. Yeehaw! **(Renz)**

4 p.m., free
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

**MONDAY
MAY 23**

MUSIC

Bomba Estereo

A specific type of ignorant

American, I can’t understand Spanish. But if I did, I probably still wouldn’t know what Liliana Saumet is saying on the mic. Hailing from Bogotá, Colombia, Bomba Estereo combines electro and cumbia to create a sublimely tropical psychedelia. But when singer Saumet really starts to rip, and the staccato drum beats seem to stand still behind her pace, a serious hip-hop element unavoidably shines through. One of the band’s last stops on their North American tour is at the extremely intimate New Parish. (Please: if the lyrics are the Colombian equivalent of the Black Eyed Peas’, don’t tell me.) **(Prendiville)**

8:30 p.m., \$18
New Parish
579 18th St., Oakl.
www.thenewparish.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Larry Flynt (see Wed/18); (2) Light Asylum (see Wed/18); (3) Kunst-Stoff arts/fest (see Thurs/19); (4) “The Opulence of Being Alone” (see Thurs/19); (5) Katie Kruger of Paufve Dance (see Thurs/19); (6) Oakland Ballet (see Thurs/19); (7) Endangered Species Day (see Fri/20); (8) Careless Hearts (see Sun/22); (9) Bomba Estereo (see Mon/23)

KUNST-STOFF ARTS/FEST
PHOTO COURTESY OF KUNST-STOFF; PAUFVE DANCE PHOTO BY GABE MAXSON; OAKLAND BALLET PHOTO BY DAVID DESILVA

arts + culture

This year's San Francisco Sex Worker Film and Arts Festival includes the community building of GLITTERACTION! A Radical Queerlesque Cabaret (left) and a screening of *Trans Entities: The Nasty Love of Papi and Wil* (right), a documentary porn directed by Wil Diamond.

STILL FROM *TRANS ENTITIES* BY DARREN MAYHEM



Hooked in

SF Sex Worker Film and Arts Fest gathers its strength

By **Amber Schadewald**
culture@sfbg.com

SEX There is no water cooler.



There are no memos. In most cases, sex workers aren't walking into an office on Monday mornings — or even late Saturday nights — to punch in and gab with coworkers about the last shift. Sex work is a umbrella term pertaining to a multitude of professions, including but not limited to prostitution, porn, burlesque, modeling, and stripping. Most sex workers are independent contractors, freelancers, and individuals running their own businesses.

So in a way, the seventh San Francisco Sex Worker Film and Arts Festival (May 20-29) serves as the city's whore company party, run with the intention of unifying a community in an ironically isolating line of work. Because whatever your profession, talking to a coworker about the daily grind is always

extra-satisfying.

All but a select number of events during the festival are open to the public — we're not talking about an exclusive trade show here. Organizers have packed nine days with musicals, cabarets, workshops, and parties, so whether you're in the business, out of the business, curious, or supportive, this sex fest will do the trick.

The decision to base the festival around this kind of openness was intentional. Once the workday is done, where does a sex worker go to compare notes, swap secrets, laugh, or cry? The stigma around sex work can make talking to friends and family who don't pole dance or film masturbation for pay awkward.

Chloe Camilla, a member of the festival's planning committee, is still relatively new to the sex industry. She's been doing a mix of porn and modeling for the past few years and remembers how intimidated she felt in the beginning.

"It's strange — you're shooting your first anal scene and you

just want to ask somebody, 'Uh, what do I do? Who do I talk to? Where's the handbook?'" She and her friends have been talking about putting together a training manual with chapters on things like how to file your taxes, develop a marketing campaign, and learn screen tricks. "There should be a 'Welcome to porn, here's what to expect when you show up on set' book."

Camilla will be teaching "The Art of Webcamming," a workshop she put together in response to peer requests. Webcams are a great introduction to the sex industry: cheap, easy, and gatekeeper-free — the Internet is an equal opportunity employer.

"Everyone can find their own market and niche. There's room for all bodies and genders out there," Camilla says, hoping her class will get people online and making money fast.

Festival founder Carol Leigh, a.k.a. longtime pro-sex activist, sex worker, and performance artist Scarlot Harlot, started the festival in 1999 to help foster supportive peer relationships while simultaneously urging hookers to use their collective voice to speak out on their own behalf and fight marginalization.

"I'm basically Grandma Scarlot

Harlot now," she smiles, her crimson lips matching the shiny paint on her fingernails. After years of marching up and down capitol steps, Leigh realized the creative potential of the people rallying around her.

It's what she calls the "whore's eye view."

"As a group that's oppressed with a stigma, there's a kind of wisdom that grows from that stigmatization. Because we're not accepted, we might not necessarily buy into mainstream values. Therefore, we do and see things differently," Leigh says. Through art or film, sex workers can find their voice — even if they can't be open about their profession because of child custody laws or a conservative day gig.

Now 60, with more than 30 years of advocating for sex workers' rights behind her, Leigh says the festival's relevance has expanded to respond to the community's current needs. The back-to-back workshops at SomArts Cultural Center on May 27 most accurately reflects this year's current list of hot topics: self-care and eco-sex, building bonds between male sex workers, and love advice for partners and pals of sex workers.

Although parts of the city's sex worker community are tight-knit,

festival organizer Erica Fabulous admits that closeness can depend on where you work and whom you work with. Getting politically active sex workers to attend is a snap, but festival organizers hope to reach past clubs and into the streets, pulling in workers from every corner of the industry.

"Sex work is raced and classed just like anything else — that's why I'm so proud of the diversity of viewpoints that will be represented during the festival," says Lori McElroy, the festival's film curator.

Nearly 40 sex-worker-themed flicks will play at this year's festival during a one-day marathon. Stories from Canada, Holland, Germany, Cambodia, and the U.S. will lay bare the work and lives of strippers, whores, masseuses, peep show gals, erotic performance artists, survival street workers, and escorts.

The diverse viewpoints echo another of the festival's underlying missions: "These films are a glimpse of what's happening out there — the people who are out there," McElroy says. "I want people to walk away from this festival knowing that there isn't just one way to think or talk about sex work." **SFBG**

For more info visit:
www.sexworkerfest.com



Eurotrash witches: 1973's *Baba Yaga*.

Into the Vortex, part two

CULT MOVIE SANCTUARY

The second half of the Vortex Room's May retrospective of movies about crazy (or just beleaguered) artists is heavy on 1970s Eurosleaze — a status surely we all aspire to.

First up is a Thurs/19 double bill of a famous classic and, until recently, a extremely hard-to-find cult obscurity. The classic is none other than Michelangelo Antonioni's 1966 English-language debut *Blow-Up*, which as we recently learned from best-tribute-honoree-ever Terence Stamp at the San Francisco International Film Festival, was originally cast with himself and Joanna Shimkus (who gave up a brief acting career for a still-extant marriage to Sidney Poitier) in the leads. The inscrutable Italian fired them without warning or explanation, casting David Hemmings and Vanessa Redgrave instead.

Blow-Up is one of the most austere, enigmatic films ever to have enjoyed great popular success — somehow it hit the "Swinging London" nerve internationally despite being utterly (if fascinatingly) obtuse. Hemmings plays a decadent mod fashion photographer who accidentally captures images that might be related to a murder in a public park. Or might not. This led to Antonioni's crash 'n' burn second English language feature *Zabriskie Point*, a 1970 disaster with some unforgettable sequences. But that's another story.

The photographer as spy on illicit matters was taken further in 1973's *Baba Yaga*, a late entry in the annals of European features based on adult targeted comic books. This second and last feature by

Corrado Farina — the first was even harder-to-find 1971 occult capitalism = cannibalism story *They Have Changed Their Face* — is a baroque fantasia in which bob-haired photog Valentina (Isabelle De Funès) is lured into the orbit of seemingly lesbian "witch" Baba Yaga (expatriate American star Carroll Baker), who casts a spell on her camera to the distress of various friends and collaborators.

They include Valentina's boyfriend, played by George Eastman (a.k.a. Luigi Montefiori) — an underappreciated one-man treasure hunk of Italian cinema lore. He sparked deliciously onscreen and as occasional scenarist for directors ranging from Fellini, Bava, and Pupi Avati to prolific, bottom dweller Joe D'Amato (who journeyed from respected 1973 Klaus Kinski giallo *Death Smiles on a Murderer* to such telltale titles as 1981's *Porno Holocaust*, 1995's *120 Days of Anal*, and 1999's *Prague Exposed*).

Often encouraged toward one extreme or another (robber-kidnap-per-rapist in 1974's *Rabid Dogs*, homicidal monster in 1980's gory *Antropophagus*, "Big Ape" in 1983's dystopian sci-fi knockoff *After the Fall of New York*), he gets a rare romantic lead role here. Briefly shirtless in *Baba Yaga*, he merits deployment of that timeless phrase: *woof*.

The Vortex's final May program features two commercially failed turn-of-the decade (several decades ago) takes on fashionable kink. Massimo Dallmano's 1970 *The Secret of Dorian Gray* stars Helmut Berger — presumably taking an angry vacation from lover Luciano Visconti, who refused to

cast him in 1971's *Death in Venice* as a much-younger love object — plays Oscar Wilde's antihero in a "modern allegory" wherein he despoils a whole roster of 1960s Eurobabes. This being Berger, however, his heterosexual passion is about as persuasive as his three-piece salmon-hued suede suit is natural, in retrospect. Stabs at swinging relevance include our protagonist visiting discotheque "The Black Cock Club." The film gets correspondingly gayer as it goes along.

Finally there's its cofeature *De Sade* (1969), a rare big-budget effort from American International Pictures — and a huge flop, though that didn't stop them from investing further in invariably doomed "A" pictures beyond their usual drive-in range through the mid-1970s. (Trivia note: *De Sade* was the last film to play Berkeley's late, beloved UC Theatre in 2001, when its ebbing repertory-theater fortunes finally ran out.)

De Sade is a P.O.S., but an ambitious such. It copies opening-credit graphics from Saul Bass; a theatrical framework and wannabe visuals from the Fellini of *8 1/2* (1963); presumes that lots of slo-mo toplessness will convey limitless intellectual perversity, accompanied by the kind of now-corny audio and visual FX that made Roger Corman's *The Trip* (1967) so dotedly trippy.

In the title role, Keir Dullea does his best to act seriously — as he had in 1962's *David and Lisa*, let alone 1968's *2001: A Space Odyssey* — but this ludicrous stab at Fellini-esque decadent carnivalia is dreadfully betrayed by cheesebag director Cy Endfield and writer Richard Matheson — though their work was apparently much interfered with. The results reduce a famous literary and philosophical anarchist-tyrant to a misunderstood victim of unfair political and familial circumstance. Whaaaah. It's lavish and trivial — ask anyone who's actually waded through *The 120 Days of Sodom*, which remains the toughest literary slog this side of the collected works of Bret Easton Ellis. **(Dennis Harvey)**

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Vortex Room
1082 Howard, SF
www.myspace.com/thevortexroom



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Fri, May 20, 7:30 pm & Sun, May 22, 2 pm

A LABOR OF LOVE BY ROBERT FLAXMAN & DAN GOLDMAN

An extremely rare documentary on the first and only hardcore feature film made in Chicago. (1976, 72 min, 16mm)

REFLECT CONSIDERING THE PERSONAL

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THU MAY 19th

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MON MAY 23rd

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FREE-2
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A black and white promotional poster for the movie Tron: Legacy. It features Jeff Bridges as Kevin Flynn and Justin Hurtt as Sam Flynn. They are shown in a dynamic pose, with Sam in the foreground wearing a racing helmet and holding a glowing light cycle. The background is dark with some light streaks. The text 'TRON LEGACY' is prominently displayed in a stylized font. To the left, it says 'MONDAY MOVIE' and 'MON MAY 23rd'. To the right, it says 'doors 7:30', 'FREE-2', and 'DRINK MIN'.

Gyptian Etana

DJ Funklor

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doors 8:30

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ALL SONGS WRITTEN BY MARC POLAN



SOUND TO SPARE Before he'd excuse himself to dance the boogaloo on stage, Soul Brother No. 1 would quip into the mic, often saying



Take Bare Wires, for example. On my recent trip to Portland, Ore., I unexpectedly caught one of their shows at a bar. Not that I haven't seen them play here numerous times. It was more of a pleasant surprise, sort of like the tulips that were in full bloom everywhere, but not like the great scrutiny my nearly expired driver's license went through. Most bartenders would normally just wish me a happy birthday, but nine times out of 10, I'd get discerning looks and these stern words of caution: "You know this expires in a few days?" I conclude that Portland hates birthdays but loves flowers and the way

Speaking of '70s-inspired, I was listening to KUSF in Exile's web stream — which has been available thanks to WFMU for about two months now — and I heard a song that sounded familiar in more ways than one. I didn't recognize it as a Marc Bolan song at first, until the chorus gave way. The DJ read the playback and the singer was revealed to be Ty Segall. The song, "Fist Heart Mighty Dawn Dart," was from Tyrannosaurus Rex's 1970 *Beard of Stars* album. Segall's limited edition 12-inch of all T. Rex covers, appropriately titled *Ty Rex* (Goner Records), is a bold move that almost addresses taboo. The idolizing of Bolan is up-front and out in the open. It's kind of like saying 'Screw it, I wanna sound like T. Rex, so I'm just gonna do a bunch of their songs.' And the result is pretty right on.

"Woodlark Rock" — a song I'm less familiar with — is reminiscent of "Go Home," the opening track from Segall first self-titled album. The explosion of fast-paced energy sounds like fun or the discovery of one's creative self.

I guess it's interesting that the six tracks chosen on this album seem so carefully picked from a period where the lyrically long-winded and acoustic Bolan would transform his mystical, musical image and persona by going electric and abbreviating the band's name. Segall even takes on two tracks from the iconic *Slider* album where Bolan, by then glamorous, had perfected his craft, tapped into the industry, and attained mass appeal.

I managed to get my hands on the record at one of those last packed Eagle Tavern shows in April which doubled as a Save KUSF benefit (Segall being an avid Save KUSF supporter). I saw Segall by the merch booth after his set while Thee Oh Sees were playing and jokingly asked how he'd feel if Marc Bolan covered his songs. He just kinda smiled and said something like "That'd be it." As fate would have it, Bolan wouldn't boogie past 1977. **SFBG**

The long goodbye

YSL's legacy looms large in *L'amour fou*

By Matt Sussman
arts@sfbg.com

FILM Pierre Thoretton's documentary *L'amour fou* opens with two clips of men bidding farewell. The first, from 2002, is of the French-Algerian couturier Yves Saint Laurent announcing his retirement in a moving and emotional speech worthy of his favorite writer Marcel Proust. The second is of Pierre Bergé, Saint Laurent's longtime business partner and former lover, eulogizing his departed friend at the designer's memorial service six years later.

exorcism of the various spirits that he and Bergé accumulated over the years — rare art deco furniture and décor; classical African and Chinese sculpture; singular pieces by Brancusi, Picasso, Mondrian, and Braque — from the Rue de Babylone apartment they once shared to the Christie's auction block that provides Thoretton with a narrative around which to organize Bergé's remembrances of things past.

Well-spoken and charming, Bergé still comes off as the punchy entrepreneurial foil to Saint Laurent's dazzling but fragile genius. He can be both hyperbolic (praising Saint Laurent's gifts) and forthcoming (discussing the designer's demons).

Saint Laurent designed the clothes, but Bergé built the YSL brand. He knew the power of image. He saw the money in launching the Rive Gauche ready-to-wear line just as a new youth culture was shaking up the old guard, and spun perfume sales out of the controversy surrounding the launch of 1977's Opium.

Bergé is still very much proselytizing the gospel of Saint Laurent, acting as figurehead for the house's archival legacy and recounting its storied history, as he does here. In the end, though, the lavish parties, the jet-setting with the Rolling Stones and Andy Warhol, the gorgeously appointed properties in Morocco and the French countryside, and the staggering cache being boxed up in Paris for "the auction of the century" (which raised nearly \$13.4 million in proceeds for HIV and AIDS research), are simply, as Bergé puts it, "how the money was spent."



Work it, girls: the late, great Yves Saint Laurent and his models in an archival shot from *L'amour fou*.

PHOTO BY PIERRE BOULAT

Thoretton's film is suffused with goodbyes, many tender and candid, some portentous and rehearsed. To be sure, *L'amour fou* is a touching portrait of the powerful and tempestuous bond between Saint Laurent and Bergé, a bond that lasted close to five decades and resulted in one of the great empires of 20th century fashion. But it is also, alongside David Teboud's two 2002 YSL documentaries, another entry in the hagiography of Saint Laurent, one cannily steered by Bergé as much as by Thoretton.

"Every man needs his aesthetic ghosts," says Saint Laurent in his retirement speech. It is the 2009

His penchant for grand pronouncements ("I don't believe in the soul — neither in me or these objects") is tempered by dark humor (auctioneers are "morticians of art") and an occasional mischievous twinkle in his eye that suggests we shouldn't take what he's saying quite so seriously. Former muses Loulou de la Falaise and Betty Catroux are also interviewed but this is clearly Bergé's show.

Bergé's naturalness as a raconteur recalls Alicia Drake's characterization of him in *The Beautiful Fall* (2006), her smart tell-all account of the high fashion demimonde of 1970s Paris, as a master rhetorician.

It is when Bergé describes sharing a quiet moment with "Yves," or acting as caregiver during one of the designer's frequent bouts with depression, or at the height of his drug and alcohol abuse, that he no longer speaks as a historian or businessman. Bergé's register is of one who has loved deeply, madly even, and has fought greatly for that love. "I will never forget what I owe you," he says to Saint Laurent during the funeral service and it is the lover's prerogative that we will never truly know how much that is. **SFBG**

L'AMOUR FOU opens Fri/20 in Bay Area theaters.

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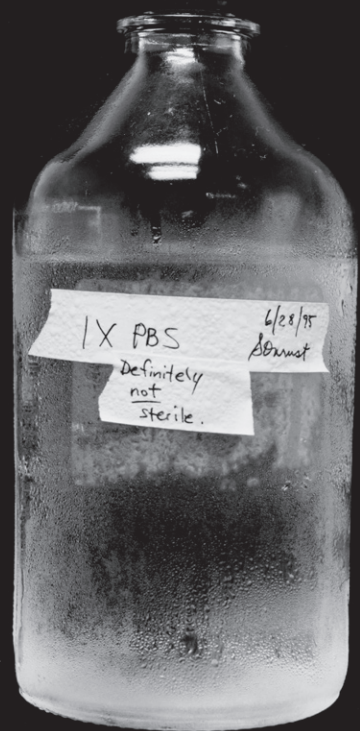
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THE ANTLEERS
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2,000 years in the waking

Poland's Teatr ZAR brings its singular songs and theater to the SF International Arts Festival

By Robert Avila
arts@sfbg.com

THEATER One night in 2009 I found myself climbing a stairwell to the second floor of the Grotowski Institute's historic roost at Rynek-Ratusz 27 in downtown Wrocław, Poland, with maybe 30 or 40 other people hailing from a variety of countries. We entered a modestly large room, plain and hushed like a Quaker meetinghouse, with several ascending rows of benches against opposite walls — the same room where Jerzy Grotowski's Laboratory Theatre had performed *Akropolis* in 1965, someone whispered. I was jet-lagged and might have been the one whispering, for all I could make of this somnambulant excursion. But when the performance began, all sleepiness dropped away and one of the most memorable encounters, in a trip filled with



impressive theatrical events, began to unfold.

The encounter was with Teatr ZAR, a Wrocław-based ensemble company founded in 2002 by Jarosław Fret (also since 2007 director of the Grotowski Institute) whose unique work arises from years-long investigations into primordial music from the Orthodox Christian world — some of the oldest examples of polyphonic music, culled from a series of research trips to Eurasia and North Africa, including early Christian sites in Armenia, Bulgaria, Corsica, Egypt, Georgia, Greece, and Iran.

"Zar" is the name of the 2000-year-old funeral songs still sung by the Svaneti tribe in the remote reaches of the Caucasus Mountains in northwestern Georgia, which Fret and company visited between 1999 and 2003. Fret and Teatr ZAR rigorously absorb such ancient and distinct religious music (via cultural exchange with practitioners and the adoption or inven-

tion of various techniques of notation and transmission that would likely merit an advanced degree in musicology) and then thoughtfully rework it amid movement and themes (some text-derived if not exactly text-based) over a significant gestation period. This concerted ensemble practice, in line with Grotowski's own "laboratory theatre" approach, has produced three startling theatrical pieces, each lasting roughly one hour, grouped as a triptych under the title *Gospels of Childhood*.

Many of us in the room that night had come to Wrocław by special invitation of Philip Arnoult's Baltimore-based Center for International Theater Development in conjunction with the Grotowski Institute, which was hosting the Grotowski Year 2009, on the 10th anniversary of the death of the internationally renowned Polish prophet of "poor theatre." (Under the auspices of UNESCO, the Grotowski Year coincided with two



The *Gospels of Childhood* Triptych is being performed six times by Teatr ZAR at the San Francisco International Arts Festival.

PERFORMANCE STILLS FROM *GOSPELS OF CHILDHOOD*. OVERTURE AND CAESAREAN SECTION. ESSAYS ON SUICIDE COURTESY OF TEATR ZAR

major theater festivals, including one built around the EU's prestigious European Theatre Prize, that year bestowed on the great Polish director Krystian Lupa.) We had

all, therefore, been treated to the same buzz about an unusual company working with ancient songs. But it would have been difficult to

CONTINUES ON PAGE 32 »

HOMEcoming FOR AN ACCIDENTAL CHOREOGRAPHER: BARAK MARSHALL RETURNS TO CALIFORNIA

DANCE Choreographer Barak Marshall knows a thing or two about what he calls "umbilical whiplash." The son of Yemenite-Israeli choreographer Margalit Oved, Marshall happened upon his dance voice while accompanying his mother for a 1994 visit with the Inbal Dance Company in Israel. Since then, Marshall has been creating his own dances, working as the first house choreographer for Ohad Naharin's Batsheva Dance Company in 1999, and more recently arriving with his own company at the Suzanne Dellal Centre in Tel Aviv, the beating heart of the Israeli dance community. The choreographer, who grew up in Los Angeles, enjoys a homecoming to California this week, presenting his work for the first time in the United States with a tour of *Monger*. The work will be performed Thursday, May 19 at the Marines Memorial Theatre as part of the 2011 San Francisco International Arts Festival.

"I basically spent the majority of my childhood bopping around on a red school bus with 10 to 15 dancers touring as a company throughout the United States ... I slept more on the floors of performance halls than in my own bed at home in L.A.," Marshall recalled. Growing up in the middle of a dance company was one reason Marshall never wanted to dance. It was his mother's thing. "She is the most prolific dance creator I've ever met and also the most powerful performer I've ever seen onstage. I have an enormous amount of respect for her."

"And we have the natural tension that goes along with a mother-son relationship," he added. "She's incredibly supportive and also critical. She helps me get better, so it's a good relationship."

After breaking his leg in 2000, Marshall took a hiatus from choreography, which makes *Monger* his first work in eight years. "Coming back at a more mature age has allowed me to honestly



Barak Marshall: "Coming back [to dance] at a more mature age has allowed me to honestly pursue the stories and the languages, and make the statement I want to make." | PHOTO COURTESY OF BARAK MARSHALL

pursue the stories and the languages and make the statement I want to make. I'm also a little more brave. *Monger* is about people who do not have any control over their own destiny. The struggle for self-determination. It addresses the issue of how much of our lives are controlled by others." The narrative work is set to a collage of music that includes works by Taraf de Haïdouk, Balkan Beat Box, the Yiddish Radio Project, Margalit Oved, Handel, and Verdi.

Marshall's culture, as well as his studies in social theory and philosophy at Harvard University, continue to influence the content of his work. "For me it really is genetic and unavoidable to use my ethnic resources — my Yemenite heritage and my Israeli heritage — as a basis for the movement language. I'm excited to constantly go back and research these stories as a fertile

resource." In an effort to develop a distinct vocabulary, Marshall builds his own movement, often teaching it to a single dancer to get a general sense of structure. He then sets sections on a larger group to play with and refine the choreography.

Reflecting on his time as the house choreographer for Ohad Naharin's Batsheva Dance Company, Marshall said, "A wonderful thing I learned there is the totality of the Batsheva dancer, of the Israeli dancer, that is so much a signature of that company. Ohad as a mentor was wonderful. He really allows you to figure it out with very kind nudges and challenging questions."

Marshall is thrilled to be involved in Tel Aviv's thriving dance scene. "Israeli dance is flourishing — I think it's known especially in Europe as being a hot spot for dance. And it really is amazing the per capita of dance we have and the success rate of these choreographers abroad, from Inbal Pinto Dance Company, Batsheva Dance Company, Kibbutz Dance Company, Emanuel Gat Dance, and Vertigo Dance Company to a lot of other choreographers. We don't have a long history, so the choreographers are not following a certain genre or style. But they're very 'chutzpah-tic' — bold and unique voices — and I'm excited to be a part of the community." (Julie Potter)

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Teatr ZAR CONT. >>

anticipate the effect on the audience of the intoning voices and thrilling harmonies that filled the room, or for that matter the moody intensity, bounding athleticism, brooding and ecstatic movement, and the quasi-liturgical atmosphere of these exceptionally deft and well-crafted performances.

In a remarkable Bay Area debut this week, the entire *Gospels of Childhood Triptych* is being performed six times as a must-see showcase of the eighth annual San Francisco International Arts Festival.

The first piece, *Overture*, which was the original inspiration for the group, is a gorgeously subdued, candle-lit, almost ceremonial work, arising from a shimmering chorus of voices and invoking the cycle of life and death in its fleet and lithesome choreography. It developed from Fret's interest in Gnostic thought and intertwines the story of Lazarus from the perspective of his two sisters with the testimony of Mary Magdalene, who holds a particular place in Gnostic traditions.

The second piece, *Caesarean Section: Essays on Suicide*, is a physically and emotionally powerful work whose raw, wild energy animates prodigious feats of dance amid another intoxicating arrangement of music, now accompanied by live instrumentation. It amounts to an emotionally wide-ranging exploration of freedom and the human condition on the brink of self-annihilation.

Finally, the third piece, *Anbelli: The Calling* (which was still being developed when I saw it in 2009) is inspired in part by Polish Romantic poet Juliusz Slowacki and his journey from Naples to the Holy Land, in which the ensemble made use of a large white sheet in its evocation of an expanse as forbidding as it was liberating.

These pieces, which can be seen on separate nights or all in one go between two venues on Potrero Hill (the perfectly suited St. Gregory of Nyssa Episcopal Church hosting parts one and three, and the nearby Potrero Hill Neighborhood House hosting the more volatile and frenetic *Caesarean Section*), stir up a range of feeling with their arresting amalgam of liturgical song (with a smattering of modern airs from the

likes of Erik Satie) and the power and precision of ZAR's accomplished ensemble. Use of natural light, live instrumental accompaniment, and simple stage properties (simple but strikingly arranged, as in a glowing shaft of broken glass that cuts across the floor in *Caesarean Section*) meanwhile train a low-tech, premodern set of theatrical elements toward addressing the fundamental facts of life and death. The deep relationship between theater and religion rarely feels this palpable.

But it starts with the music, which as Fret told me in Poland in 2009, gives the path to all that follows, both as a direction and foundation. "Every single action [in *Gospels of Childhood*] was put on a solid footing because the music was very solid; music is so precise, a structure of breathing."

That structure, says Fret, is a tool applied to life, just as theater is a tool. "In the extraordinary vibratory qualities of the zar, we saw a column of breathing. It is 2,000 years old. Even the Svaneti people don't understand it — in that there is no [semantic] meaning — but they have not forgot the ritual function of it, related to the funeral ceremony, to saying farewell, to fulfilling that moment when the coffin is lowered into the earth, sending the soul somewhere. For a moment a society breathes together. This is the most important and central function of singing, to breathe together. The main message of life and of art is a pattern of breathing. We can use emotion to direct our breathing. We can also use some tools, like song, to harmonize, not only in terms of technique but also with what's inside. The performance is a huge 'partitura,' or score, of breathing." SFBG

TEATR ZAR: THE GOSPELS OF CHILDHOOD TRIPTYCH

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Kinetic changes

Raissa Simpson's Push Dance Company grapples with *Mixed Messages* through movement

By Rita Felciano
arts@sfbg.com



DANCE In 1810, according to the U.S. Census Bureau, Americans were divided between white and black (free and slave). In 1910 “mulatto”

and “other” were added. Last year’s respondents had the choice among 15 racial categories, in addition to a space for ones not listed. Assigning people to predetermined slots is becoming so complicated — and controversial — that it’s hard not to wonder what the census form will look like in 2050 when more than 50 percent of the population will be “mixed.”

It’s a question that Raissa Simpson grapples with in her new dance installation piece *Mixed Messages*, running at San Francisco’s Museum of the African Diaspora (May 21-28). Choreographed for the six dancers of her Push Dance Company and youngsters from the 3rd Street Youth Center and Clinic and beyond, the work uses a sound score by El Kool Kyle that includes comments from multiracial people who face the perennial question, from others and from within themselves, “What are you?”

Simpson is comfortable with multiple identities: ballet, jazz, hip-hop, modern. “For a while, I was greedy — I wanted it all,” she says. At home she grew up eating Filipino food but once she went to college, she took “a lot of African American history and identity classes.” Among her friends, “mixed” is what she calls a form of “friendly street-slang” in the sense of “Oh, you are mixed. I am a ...” Part of the inspiration for *Messages* came from a comedy act in which the performers talked about their multiracial heritage. “It was hilarious and absurd,” she remembers. “Everyone started with, ‘Guess what I am?’”

Yet when she began to explore the subject, she found a lot of resistance from people who didn’t want to talk about it. It simply was too painful. For many, the word “mixed” still resonates with violence, pain, and

something forced on them and their ancestors. Being defined — often by what is still the dominant culture — simply by the way they look, infuriates others. Some also consider multiple backgrounds a loss of cultural identity and pressure to choose one over the other. Simpson insists that “it doesn’t have to be that way.”



Push Dance Company’s *Mixed Messages* includes dancers from 3rd Street Youth Center and Clinic and a sound score by El Kool Kyle.

PHOTO BY RAISSA SIMPSON

As a choreographer, Simpson developed her voice locally by dancing with Robert Moses’ Kin and Joanna Haigood’s Zaccho Dance Theatre, two companies that couldn’t be more different from each other. Her five years with Moses, she says, taught her a strong work ethic as well as “the possibilities of movement and how to build a work.” From Haigood, with whom she still performs, she learned “to go deep into a subject matter. Diving into something helped me edit myself as an artist.”

But she has not finished learning from others. During her 2010 Chime fellowship — the Margaret Jenkins mentorship program that pairs younger dancers with more experienced choreographers — she worked with choreographer and cofounder of the WestWave Dance Festival Cathleen McCarthy, also a graduate of the SUNY Purchase dance department. Choreographing

her hip-hop opera, *Black Swordsman Saga*, Simpson credits McCarthy with “knowing how to tell a story” and “how to bring out hidden mysteries and emotions.”

As a dancer, Simpson is still fearless and fierce, the kind of performer who is unstoppable. Her 2008 whirlwind solo, the appropriately named *Judgment in Milliseconds*, performed in a straight-hair and Afro wig, thrives on split-second emotional and kinetic changes. Most recently, Simpson danced in Haigood’s *The Monkey and the Devil*, as painful a work about the soul-destroying effect of racism that I have seen. “In order to perform hate, you first have to be friends,” Simpson explains about the

difficulties of performing such unremittingly antagonistic choreography.

Watching this dynamo in rehearsal is a surprise. Soft-spoken, calm, and focused, at times she seems almost reticent, perhaps thinking aloud. As she demonstrates an across-the-stage sequence, she tells the dancers exactly what she wants even as she encourages them to find their own way through the phrasing. At one point, she asks for more articulated details that have to run current-like through the whole body. “I am a quiet person,” she tells them, “but I like loud dancers.” **SFBG**

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Die by the sword: Yusuke Iseya and Takayuki Yamada in
13 Assassins. | PHOTO COURTESY OF MAGNET RELEASING

Bastard samurai

Miike takes on yet another genre with the
winning *13 Assassins*

By Dennis Harvey
arts@sfbg.com

FILM Takashi Miike is 50 years old, has only been active in film since 1991, and since then has directed approximately 80 features for TV, video, and theatres. *Eight-zero*. Even Rainer Werner Fassbinder on every puppy-upper in the world achieved nothing like that volume (and was dead at 37). It's not like Miike's films are cheap knockoffs assembled by a stock company à la the prolific Ulli Lommel or your average pornographer. Though they started off on the low end of the Japanese industry's budgetary scale — and one suspects he's still a producer's wet dream of bang for buck — from early on his projects were busy, elaborate, even frantic with highly cinematic ideas. Not to mention frequently insane.

Miike's trademark cinema is the gonzo genre mashup as first significantly noted abroad via cult hits like *Ichi the Killer* (2001) and *Dead or Alive* (1999) — movies so crazed with jaw-dropping, often hilarious splattersome outrageousness and relentless high energy that they could be both unforgettable and exhausting. (It is perhaps Miike's only major

fault that he often gives us too much of a good thing.) But the breadth of his imagination and stylistic adaptability is amazing. He's made children's fantasies, teen musicals, blackest domestic satire, a low-key rural whimsy (1998's *The Bird People in China*), formulaic J-horror (2003's *One Missed Call*), and one languorous all-boy lockup saga suffused with the homoerotic surrealism of Fassbinder's 1982 *Querelle* (2006's *Big Bang Love, Juvenile A*).

Miike's first significant hit here was another stylistic departure, 1999's *Audition* — a May-December romance of Ozu-like restraint that only revealed its true agenda in a last few minutes of harrowing violence. Since then the odd Miike film has gotten modest U.S. theatrical release, like 2007's gonzo mode *Sukiyaki Western Django*.

But the new *13 Assassins* is clearly destined to be his greatest success yet outside Japan. (One just hopes success doesn't do what it frequently does to hitherto fast, almost impulsive artists — i.e., slow down their future output because the decisions are now more commercially and prestigiously "important.") It's another departure, doubtless one of the most conventional movies he's made in theme and execution. That's key to its appeal — rigorously traditional,

taking its sweet time getting to samurai action that is pointedly not heightened by wire work or CGI, it arrives at the kind of slam-dunk prolonged battle climax that only a measured buildup can let you properly appreciate.

That buildup is long, though, so ADD-added mall rats should be forewarned. In the 1840s, samurai are in decline but feudalism is still hale. It's a time of peace, though not for the unfortunates who live under regional tyrant Lord Naritsugu (Goro Inagaki), a li'l Nippon Caligula who taxes and oppresses his people to the point of starvation. Alas, the current shogun is his sibling, and plans to make little bro his chief adviser — which could throw the entire nation into chaos.

Ergo a concerned Shogun official secretly hires veteran samurai Shinzaemon (Koji Yakusho) to assassinate the Lord at one of the rare times he's vulnerable to attack, during his annual trip home from the capital court. Fully an hour is spent on our hero doing "assembling the team" stuff, recruiting other unemployed, retired, or wannabe samurai for a lean-mean total of 12 (eventually joined by Takayuki Yamada's comedy-relief rube). This slow, sober initial progress is tweaked by glimpses of Naritsugu's extreme cruelty, which encompasses rape, murder, and dismemberment just for the hell of it.

When the protagonists finally commence their mission, their target is already aware he's being pursued. He's surrounded by some 200 soldiers by the time Miike arrives at the film's sustained, spectacular climax: a small village his retinue must pass through, and which Shinzaemon and co. have turned into a giant booby trap so that 13 men can divide and destroy an ogre guarding army.

A major reason why mainstream Hollywood fantasy and straight action movies have gotten so depressingly interchangeable is that digital FX and stunt work can (and does) visualize any stupid idea — heroes who get thrown 200 feet into walls by monsters then getting up to fight some more, etc. *13 Assassins* is thrilling because its action, while sporting against-the-odds ingeniousness and sheer luck by our heroes as in any trad genre film, is still vividly, bloodily, credibly physical. **SFBG**

13 ASSASSINS opens Fri/20 in Bay Area theaters.

A better tomorrow

Will Alexander seeks a unified-all-inclusive art theory in *Compression & Purity*

By D. Scot Miller
arts@sfbg.com

LIT “I am the carnivore/ The hounded night walker/ Searching for my wings scattered under glass.” So begins “Blood Penguin,” the first poem in Will Alexander’s latest collection, *Compression & Purity* (City Lights, 100 pages, \$13.95). Alexander is an honest-and-for-true black surrealist. In 2011, he will have three books of poetry, one novel, one book of essays, and a book of philosophy coming out. Even if you’ve never heard his name before, you gotta admit that Will Alexander is a bad mutha-fuckah. “because of my leaning,” he writes in the same poem, “I know the stark Egyptian soma/ Much as would the blinded cemetery scribe.”

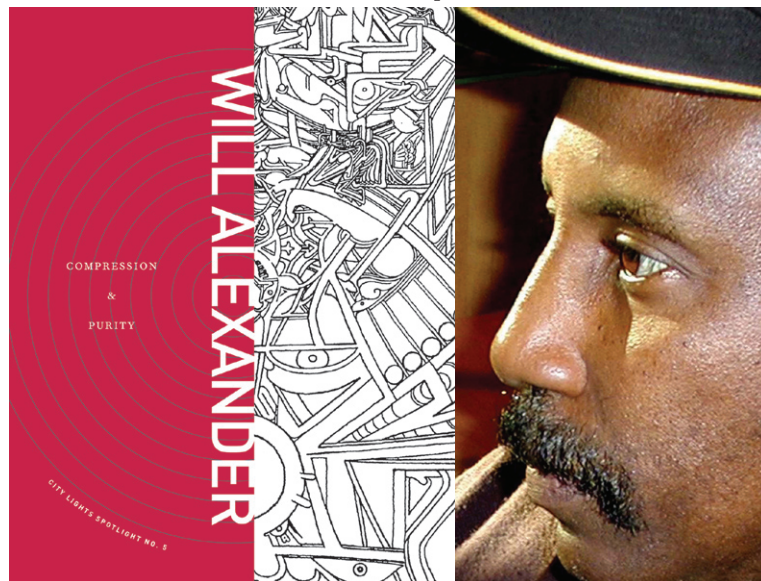
Invoking equal parts Homer and Ray Charles, Alexander excavates as only a black surrealist can — by revisiting and resurrecting cults and symbols of the past with new eyes while taking a biographic, confessional tone. Many of the pieces coalesce into declarations/ definitions for an ever-shifting identity meeting the limits of contemporary classification.

“I am simply without means to conduct my own prism,” Alexander writes in this opening poem. A lament of all artists and creative others who find themselves at this juncture where capability could possibly override access and capital, enabling us to manifest our truest visions.

In “The Deluge in Information,” we once again meet this fluid identity. “I am more like a crow from crucial underwater fires,” Alexander writes, “a crucial underwater crow/ Neither Chinese or Shinto/ But of the black dimensionality as hidden underwater mass.”

Whereas Alexander’s *Sunrise in Armageddon* (2006) was a whop over the head that only the most Joycean among us could dare to hold with a steady grip, *Compression & Purity* hovers over a series of

consistent, graspable subjects throughout. The treatment of identity/biography in “Blood Penguin” and “Deluge” is fully unmasked in “On Anti-Biography,” where Alexander makes the succinct, clear statement: “I am only concerned with simultaneity and height, with rays of monomial kindling, guiding the neocortex though ravens, into the ecstasy of x-rays and blackness.”



The poems in Will Alexander’s new book *Compression & Purity* coalesce into an ever-shifting identity.

This and the poem that follows, “My Interior Vita,” ring like an Afrosurrealist’s manifesto. When Alexander writes, “Yet above all, the earth being for me the specificity of Africa, as revealed by Diop, and Jackson, and Van Sertima, and its electrical scent in the writing of Damas. Because of this purview I have never drawn to provincial description, or to quiescent chemistry of condensed domestic horizon,” he seems to be speaking for those who have rejected the quiet servitude that characterizes existing roles for African Americans, Asian Americans, Latinos, and queer folk. Even as he’s speaking from a universal mind with a universal tongue, he always seems to land on the side of “otherness.”

“Yet at a more ancient remove,” he continues, “there exists the example of Nubia and Kemet unconcerned with life as secular

confiscation, but with the unification of disciplines, such as astronomy, philosophy, law, as paths to the revelations of the self. Knowledge then, as alchemical operation, rather than an isolated expertise.” Word.

Though Afrosurreal, Alexander is “Afro futurist” as well. “Alien Personas,” the name of yet another strong poem in this collection, could easily be a rubric for the other driving force in this book. Beginning with the personification poem “Water On A New Mars” (“Being water/ I am the voltage of rocks/ Of algid suns in transition/ Flying across a scape/ Of bitter Martian dioxide”),



Alexander reaches from the semi-utopian science fiction of Octavia Butler to dystopian Delanyian homage and the expansive cosmology of Sun Ra. What we find is an artist seeking a unified-all-inclusive art theory. A noble, if totally insane, gesture for a better and brighter tomorrow.

Compression and Purity works well as an introduction to Alexander’s black surrealist oeuvre while still engaging and challenging his longtime readers. Though emotionally cold and detached, the poems more than make up for it with a genuine love of language and its power to effect change. **SFBG**

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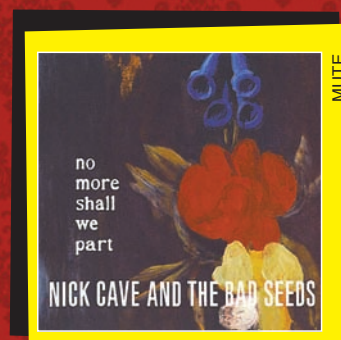
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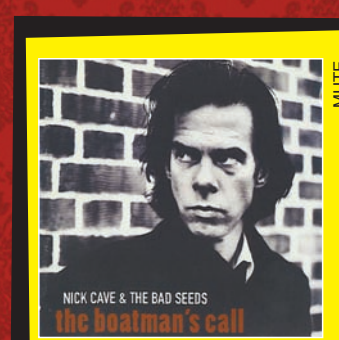
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Though created with a computer, Takeshi Murata's pigment prints at Ratio 3 recall advertising photography from the 1980s.

TAKESHI MURATA, INSTALLATION VIEWS OF "GET YOUR ASS TO MARS," COURTESY OF RATIO 3



Slick

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL "Surface, surface, surface, surface." Patrick Bateman's pithy summation of the dominant aesthetic of his times in *American Psycho* could easily



serve as a subtitle for Takeshi Murata's colorful still lifes currently hanging at Ratio 3 (Murata's computer animated short, *I, Popeye*, which plays in the gallery's backroom merits less discussion despite its gallows humor).

Seemingly random groups of objects — fruit, knickknacks, VHS cassette tapes of cult films such as Dario Argento's *Opera* or *Dawn of the Dead*, a cow skull, cans of Coors, and what appear to be forlorn, soft-sculpture likenesses of brass instruments and a tea kettle — are arranged against neutral backgrounds and dramatically lit from a variety of angles.

Murata's images are large and crisp. Their flawless, hermetically sealed perfection recalls certain advertising photography from (to return to *American Psycho*) the 1980s. Or, to go back a few years earlier, some of the album art created by British design firm Hipgnosis. The catch is that these images aren't actually photographs of anything; they aren't even photographs. Murata created these pigment prints — to call them by their proper name — with a computer, individually rendering each object, light source, shadow, and reflection.

The fact that there's no there there shouldn't be alarming. Open any lifestyle magazine and you'll find countless examples of pictorial illusion

promising the world. Murata's images replicate the logic behind the shell game that advertising firms call doing business and Marxists call commodity fetishism. None of the objects in his compositions really make sense together syntactically, but bathed in the glow of a nonexistent photo studio each thing appears as strangely covetable as it does out of place.

This is not say that Murata's compositions can't simply be enjoyed for their pleasing arrangements of shape and color, or for the ways the objects play off each other (in *Art and the Future*, a replica of the Terminator's chrome skull is paired with a copy of Douglas Davis' 1975 treatise of the same name). Rather, these carefully orchestrated moments out of time complicate that enjoyment, asking us to reconsider the pleasures we take in looking at and staging displays of taste.

TAKE ME TO THE FAIR

Starting tomorrow through the rest of the weekend, San Francisco will become home to not one, not two, but three — count 'em, three — art fairs. The largest is the San Francisco Fine Art Fair, which returns to Fort Mason's cavernous Festival Pavilion after its inaugural run last year. Then there are the two newcomers: ArtMRKT San Francisco at the Concourse Exhibition Center, the first Bay Area event put on by the Brooklyn-based art fair organizers of the same name, and the smaller scale, locally-based ArtPad SF, which takes over the rooms, patio, and even the pool of the Phoenix Hotel.

Art fairs are many things: commercial ventures, networking hubs, forums for and targets of critique, and socio-aesthetic petri dishes in which artists, dealers, gallerists, curators,

critics, collectors, and gawkers all rub shoulders and share drinks. This kind of close proximity can be rare in San Francisco, which given its size, has a lot of different places to see art and a lot of different kinds of art to see. Sure, individual openings are their own kind of mixers, but not on the scale or with as diverse an audience as an art fair.

Almost every local gallery worth its salt, along with plenty of out-of-town exhibitors, will have a presence at one of the fairs (and to make taking it all in that much easier ArtMRKT and ArtPadSF will be sharing a shuttle service between venues on Saturday and Sunday). ArtMRKT and ArtPad SF, in particular, have also made it a point to involve community arts orgs and nonprofits. Black Rock Arts Foundation is ArtPad SF's opening night beneficiary and ArtMRKT is hosting MRKTworks, an online and live auction set to benefit several other local arts nonprofits. ArtPAD SF will also host panel discussions on California art and collecting street art with a who's who of notable locals and feature live performances and video pieces throughout the weekend.

What this confluence of big events means for the state of art-making and consuming in San Francisco remains up for discussion. Art fairs are one indicator of market growth — or at least of the organizer's belief in a market's potential, which in San Francisco's case would mean having to address the fact that local artists have historically outnumbered local collectors. The proof, I suppose, will be in the attendance records and sales figures.

On the other hand, you can view these fairs as a sign of evolutionary

development within the larger ecosystem of San Francisco's art scene. Before last year's SF Fine Art Fair, there hadn't been a comparable event in the city for close to two decades. Maybe these are the sort of events SF needs to slough off of the self-deprecatory framework that regards what is made and what goes on here as "provincial" compared to Los Angeles or New York City. After all, "boosterism" needn't be a dirty word.

I hope to expand on these issues in the next Eyeball, after I've had a chance to make the rounds and cool my feet in the Phoenix's pool. **SFBG**

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Scott Beattie gives patrons a lot to drink about with his cocktail creations at Spoon Bar (left). At Alexander Valley Bar, Medlock Ames goes for herbal essences in his signature Verdant Virtue/Vice.

PHOTOS BY VIRGINIA MILLER



A tale of two cocktail trends

Aging in barrels and staying fresh in Napa

By Virginia Miller
virginia@sfbg.com

DRINKS In the shifting sea of drink menus around San Francisco, one of the world's leading cocktail cities, excellent cocktails have long been the standard rather than the stand-out. Keeping up on trends can be exhausting — but staying abreast of a great mixology culture can be well worth the hefty bar tabs. This week, we examine two new shakes to the cocktail scene that hail from outside city limits — and have us asking the bartender for another round.

BARREL AGING

Thanks to Jeffrey Morgenthaler of southeast Portland, Ore.'s Clyde Common restaurant, the barrel-aged cocktail phenomenon has taken off over the past year. If you're new to the aging scene, here's the gist: take an already brilliant drink — Morgenthaler finds his muse in a classic negroni — and age it in a barrel for weeks or months, letting the flavors meld into a more integrated whole.

And barrel-aged cocktails have made it to the Bay Area in a big way. Joel Teitelbaum of Zero Zero launched a barrel-aged negroni of his own earlier this spring. Made with Beekeeper gin, Campari, sweet vermouth, and aged in an American oak barrel for three months, it's a sexy, lush version — even deeper than an iconic negroni when you taste the two side by side. Still thirsty? Head in a slightly different direction

with Teitelbaum's negroni bianco: Leopold's gin, infused Cocchi, and white vermouth.

On a recent trip across the bay to Oakland's forward-thinking Adesso, I tried a house barrel-aged martini made with Karlsson's Gold vodka, an already unusual (read: flavorful and high quality) spirit. The white vermouth and vodka meld into a sophisticated, layered martini.

If you see a barrel-aged cocktail on a menu, order it — and quickly, since a bar's stock of these beauties can run out rapidly. Even better, sample one next to its young version to fully comprehend the difference a little oak aging can make. It's a trend whose novelty may pass eventually, but the barrel aging technique can put a new spin on your favorite cocktail.

WINE COUNTRY RISING

Sonoma County has long had one of the best bartenders in the country in Scott Beattie, formerly of Cyrus and now at Spoonbar, even if wine country on the whole continues to be far better known for, well, the wine. But a cocktail renaissance seems to be on the rise.

In early 2009, a wave of new restaurants debuted, including Bardessono in Yountville, whose farm-fresh cocktail menu was assembled by SF experts like Thad Vogler. Around the same time, old school-spirited Jack & Tony's opened in Santa Rosa, heavy on boozy cocktail classics and whiskey selections. Sweeping change did not follow; nor has the wine country become a cocktail mecca. Yet slowly, steadily, it has been gaining momentum.

Healdsburg's Spoonbar serves some of the best cocktails anywhere. Recently, beloved culinary destinations like Terra opened a more casual bar focused around — you guessed it — cocktails. At Bar Terra, you can get a Jack Rose or a Rob Roy as easily as a glass of Cep Vineyards rosé.

One of the best places for cocktails in Sonoma county is Medlock Ames' Alexander Valley Bar. It's a winery, but if you arrive after 5 p.m., walk around to the back side of the tasting room. There you'll find a retro-casual bar with design touches of Prohibition and the Wild West mingling with a vintage photo booth and a bar lined with herbs and citrus. Cocktails like the Verdant Virtue/Vice exemplify the garden fresh harvest of ingredients from Medlock's own backyard. Hendrick's Gin and green Chartreuse are amplified with mint, basil, rosemary, cucumber, and lime to yield refreshing beauty. A nocino manhattan plays heavier and muskier with Buck Bourbon, Carpano Antica, and the nuttiness of nocino walnut liqueur.

And while wine still reigns in Napa and Sonoma counties, contests like Charbay and Perfect Puree's second annual wine country cocktail competition, held May 16, showcase the increasing array of talent in both counties. It may not be up with the big cities yet, but the region has caught onto the cocktail renaissance, infusing it with its fresh local flair. It would seem that the wine country is not just for winos anymore. **SFBG**

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MUSIC LISTINGS



“Haight-Ashbury Street Fair Battle of the Bands” Blue Macaw, 2565 Mission, SF; www.the-blumacawsf.com. 8pm, \$10. With Strange Tribe, Nosebleed Academy, Freight Train, and Gozzard. **Alan Iglesias** Biscuits and Blues. 8 and 10pm, \$16. **Knitters, Kacey Anderson** Great American Music Hall. 8pm, \$26. **Shawn Mullins, Callaghan** Slim's. 8pm, \$22. **Music for Animals, French Horn Rebellion** Rickshaw Stop. 9pm, \$10-12. **Paranoids, Tokyo Raid, Cellar Doors** Bottom of the Hill. 9pm, \$8. **Weekend, Clipd Beaks, Jealousy Independent.** 8pm, \$12. **Whiskey Richards, Betsy and Beau** Amnesia. 9pm, \$7.

JAZZ/NEW MUSIC

Cosmo Alleycats Blondie's, 540 Valencia, SF; (415) 864-2419. 9pm, free. **Dave Parker Quartet** Purple Onion, 140 Columbus, SF; (415) 956-1653. 8:30-11pm, free. **Jimmy Ryan Balboa Bebop Band** Balboa Theater, 3630 Balboa, SF; (415) 307-3051. 7pm, \$10. With a screening of *Jazz on a Summer's Day* (1959). **Les Nubians** Yoshi's San Francisco. 8 and 10pm, \$30. **Organsm** featuring **Jim Gunderson** and “Tender” **Tim Shea** Bollyhood Café. 6:30-9pm, free. **Savanna Jazz Jam** and **SFSU Jazz Jam** Savanna Jazz. 7:30pm, \$5. **Stompy Jones** Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Café. 8-10pm, free. **Laura Rebellosa** Red Poppy Art House. 7pm, \$15-20. **Ravi Shankar** and **Anoushka Shankar** Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 7:30pm, \$30-95. **“Twang! Honky Tonk”** Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. **Yelle, French Horn Rebellion** Regency Ballroom. 8pm, \$25.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs Pleasuremaker and Señor Oz, plus guest DJ Hiromi, spin Afrobeat, Tropicalia, electro, samba, and funk. **Culture Corner** Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free. Roots reggae, dub, rocksteady, and classic dancehall with DJ Tomas, Yusuke, Vinnie Esparza, and Basshaka and ILWF. **80s Night** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests. **Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s. **Danny Krivit** Public Works, 161 Erie, SF; www.publicsf.com. 10pm, \$15. **1984** Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests. **Thursday Special Tralala** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free.owntempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs. **Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

WEDNESDAY 18

ROCK/BLUES/HIP-HOP

CunninLynguists, Homeboy Sandman, Tonedeff, Blue Sky Black Death Slim's. 9pm, \$16. **Fiery Furnaces** Café Du Nord. 8pm, \$20. **Houses, One AM Radio** Bottom of the Hill. 9pm, \$8. **Inquisition, Necrite, Vastum** Elbo Room. 9pm, \$13. **Light Asylum** Public Works, 161 Erie, SF; www.publicsf.com. 9pm, \$10. With Water Borders, Boys IV Men, and DJs Whitch, Nako, and Richie Panic. **Picixki, Patton, Talking Book, Bill Gould** and **Gigante Sound** Great American Music Hall. 8pm, \$21. **Preston Shannon** Biscuits and Blues. 8 and 10pm, \$15. **This Will Destroy You, Pure X, Sleep Over** Independent. 8pm, \$12. **X-Ray Eyeballs, King Lollipop, Burnt Ones** Hemlock Tavern. 9pm, \$7.

JAZZ/NEW MUSIC

Meredith Axelrod, Steve Coyle 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm. **Cat's Corner Swing Party** Savanna Jazz. 9pm, \$10. **Cosmo Alleycats** Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm. **Dink Dink Dink, Gaucho, Michael Abraham** Amnesia. 7pm, free. **Ben Marcato** and **the Mondo Combo** Top of the Mark. 7:30pm, \$10. **Omar Sosa Quintet** with **John Santos** Yoshi's San Francisco. 8 and 10pm, \$25. Part of the San Francisco International Arts Festival.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle. **Buena Onda** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, free. Funk, swing, rare grooves, and more with Dr. Musco and guests. **No Room For Squares** Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour. **Third Wednesdays** Underground SF. 10pm-2am, \$3. With Ms. Jackson, DJ Loryn, and Becky Knox spinning electro, tech, house, and breaks.

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JAZZ/NEW MUSIC

Amendola vs. Blades Red Poppy Art House. 8pm, \$12-20.
Benn Bascot Savanna Jazz. 7:30pm, \$8.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Lionel Loueke Trio Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 8pm, \$30-50.
Les Nubians Yoshi's San Francisco. 8 and 10pm, \$30.

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza" Plough and Stars. 9:30pm, \$6-10. With the Down Beets and Going Away Party.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Bi-Winning Rickshaw Stop. 9pm, \$10-13. Flaunt

your tiger blood with Pance Party, S-T3rra, K-Theory, Sex Pixels, and more.
DJ What's His Fuck Riptide Tavern. 9pm, free. Old-school punk rock and other gems.
Dustfish Retox Lounge. 9pm, \$10. With Kap'n Kirk, Naughty Finger Band, and more; Burning Man camp fundraiser.
Hubba Hubba Revue: Wild Animals DNA Lounge. 9pm, \$10-15. Burlesque.
SCB vs. Scuba Light Asylum Public Works, 161 Erie, SF; www.publicsf.com. 9pm, \$20. Post-dubstep.
The Social Elbo Room. 10pm, \$10. With 40Love, Le Vice, A1, and DJ Whooligan.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 21

ROCK/BLUES/HIP-HOP

Citizen Fish, Krum Bums, Apathy Cycle Thee Parkside. 9pm, \$12.

"Exposure Music Festival" DNA Lounge. 11am-7pm, \$15.
Feedtime, Lamps, Nothing People, Wounded Lion, DJ Ryan Wells Bottom of the Hill. 9pm, \$20.
Female Trouble, Two Against One Thee Parkside. 3pm, free.
Ferocious Few, Charles Gonzalez and the Stereo Glitter, Magic Leaves Slim's. 9pm, \$13.
Love Ink, Here Come the Saviours, Spiro Agnew Hemlock Tavern. 9:30pm, \$8.
Kylie Minogue, DJ Grind Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 7:30pm, \$65-125.
Moostache, Real Numbers, Wires in the Walls, Genius and the Thieves Hotel Utah. 9pm, \$8.
Sassy!!!, Carmichael and the the Frijolitas Bottom of the Hill. 1-4pm, \$2-10. Benefit for Daniel Webster Elementary.
EC Scott Biscuits and Blues. 8 and 10pm, \$20.
Shark Alley Hobos 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm.
Unsane, Black Cobra, Pins of Light El Rio. 10pm, \$10.
"Wanderlust" Fillmore. 8pm, \$25. With Mickey

Hart, Sub Swara, and more.
Whiskey Pills Fiasco, Damn Handsome and the Birthday Suits, Everwise, Robert Kelly Café Du Nord. 9:30pm, \$10.

JAZZ/NEW MUSIC

Dirty Dozen Brass Band Independent. 9pm, \$22.
Elaine Elias Trio Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 8pm, \$30-50.
Marcus Shelby Trio Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 11am, \$10-15.
Poncho Sanchez Yoshi's San Francisco. 8 and 10pm, \$25.
Nate Wong and the Jazz Tellers Savanna Jazz. 7:30pm, \$8.

FOLK/WORLD/COUNTRY

Ricardo Peixoto and Carlos Oliveira Red Poppy Art House. 8pm, \$20.
"Saturday Night Salsa" Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, \$10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Bootie SF: Hubba Hubba Revue DNA Lounge. 9pm, \$8-15. Burlesque and mash-ups.
Camouflage NYC Club Six. 9pm, \$5-15. New York's legendary party visits SF with drum and bass with Christian Bruna, Raw Q, 9X, Tommy Etzi, and more.
Ceremony Factory, 525 Harrison, SF; (415) 546-7938. 10pm, \$40. With DJ Ana Paula.
Figure Mighty. 9pm, \$10. Drumstep.
Fringe Madrine Art Bar. 9pm, \$5. Indie music video dance party with DJs Blondie K and subOctave.
Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com. 10pm. With Robot Hustle plus residents Tristes Tropiques and Nihar.
Non Stop Bhangra Rickshaw Stop. 9pm, \$20.

CONTINUES ON PAGE 40 >>

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SAT/21 DANCE CLUBS

CONT>>

Bollywood beats with DJs and Dholrhythms Dance Company.
Pos Tapes Vol. II Record Release Party John Collins, 138 Minna, SF; www.johncollins.com. 9pm, \$10. With Bpos, Akil, Otayo Dubb, and Tahaj.
Saturday Night Soul Party Elbo Room. 10pm, \$10. With DJs Lucky, Phengren Oswald, and Paul Paul.

SUNDAY 22

ROCK/BLUES/HIP-HOP

“Exposure Music Festival” DNA Lounge. 11am-11pm, \$15.
“Japan Roxxi!” Independent. 8pm, \$15.
 Fundraiser for Red Cross Japan with Tidelands, Bernadette, Dogman Joe, and more.

Little Brown Brother Blues Jam Savanna Jazz. 7:30pm, \$5.
Mantles, Nar, Lens, 3 Toed Sloth Hemlock Tavern. 6pm, \$8.
Slow Motion Cowboys, Human Condition, Pocket Full of Rye Café Du Nord. 8pm, \$10.
Randy Stephens Biscuits and Blues. 8 and 10pm, \$15.
Street Eaters, Blockshot, Sweet Nothing Knockout. 3-6pm, \$6.
Tedeschi Trucks Band Warfield. 8pm, \$39.50-67.

JAZZ/NEW MUSIC

Ambrose Akinmusire Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 8pm, \$20-35.
Jeff Oster, Larry Vuckovich, and Michael Zisman Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30-7:30pm, \$10.
Poncho Sanchez Yoshi's San Francisco. 5 and 7pm, \$5-25.
“Sunday Sessions” Madrone Art Bar. 9pm. With Wil Blades.

Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Goldiggers, Careless Hearts, Rich McCulley Tree Parkside. 4pm, free.
Greenstone Quarry, Bacon, Howdy! Milk Bar. 3-9pm, free.
Nick Jaina, Kasey Anderson, Ron Franklin Amnesia. 9pm, \$7.
“Sunday Night Latin Sounds” Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, \$7.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeperlot Necromos and c_death.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep and J Boogie.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 23

ROCK/BLUES/HIP-HOP

Sam Bradley, Holly Conlan Café Du Nord. 9pm, \$12.
Crawler, Tunnel, Black Caucus Elbo Room. 9pm, \$5.
Twice and Good Biscuits and Blues. 8 and 10pm, \$15.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 24

ROCK/BLUES/HIP-HOP

S. Carey, Other Lives Café Du Nord. 9pm, \$14.
Sugar Pie DeSanto Yoshi San Francisco. 8pm, \$20.
Ettrick, Tiger Hatchery, Tastyville, No Babies Hemlock Tavern. 9pm, \$6.
Gyptian, Etana, DJ Funklor Independent. 9pm, \$25.
Hiwatters John Collins, 138 Minna, SF; www.john-collins.com. 9pm, free.
John Nemeth Biscuits and Blues. 8 and 10pm, \$20.
Panic is Perfect, Dina Maccabee, Indianna Hale, Ava Mendoza Amnesia. 9:30pm.
Rival Schools, Jonah Matranga, Suedehead Slim's. 8pm, \$16.
Society of Rockets, Conspiracy of Beards, Cyclub Elbo Room. 9pm, \$5.
Steppin' Madrone Art Bar. 9:30pm, \$2.
Twilight Singers, Margot and the Nuclear So and So's Fillmore. 8pm, \$22.50. **SFBG**

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***Fri 5/20** **HAPPY HOUR ALL NIGHT LONG!**
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***Sat 5/21** **HAPPY HOUR SHOW**
 3PM FREE **FEMALE TROUBLE**
 ALL AGES **TWO AGAINST ONE**

8:30PM **CITIZEN FISH**
 ALL AGES **KRUM BUMS**
 \$12 **THE APATHY CYCLE**
GIANT SQUID

***Sun 5/22** **TWANG SUNDAY**
 4PM FREE **THE GOLDDIGGERS**
 ALL AGES **THE CARELESS HEARTS**
RICH MCCULLEY

***Mon 5/23** **LOST WEEKEND VIDEO PRESENTS:**
 6PM FREE **DINNER & A MOVIE NIGHT!**
 \$1 OLY'S & \$5 DINNER SPECIAL

UPCOMING SHOWS:
 5/26 **THRONES, LECHEROUS GAZE, LAZY DOGS, SEDAN**
 5/27 **ROMY AND MICHELLE'S AIDS LIFECYCLE DANCEPARTY BENEFIT!**
 5/28 **FLEXY BRONCO, THE SOFT WHITE SIXTIES, MF RUCKUS, THEE HEARTBEATS**
 6/3 **DEATH VALLEY HIGH, GUN RUNNER**
 6/4 **WALKEN, AERIAL RUIN, SATURN RETURNS**
 6/10 **YOUNG WIDOWS, MY DISCO, HIDES, NAME**
 6/15 **CRYSTAL ANTLERS, TIJUANA PANTHERS, DEVON WILLIAMS**
 6/23 **GRANT HART (HUSKER DU)**
 6/26 **WAX IDOLS, THE PAPERHEAD, LILAC, THE WRONG WORDS**
 6/30 **BOBBY JOE EBOLA & THE CHILDREN MACNUGITS, THE DEAD WESTERNS, THE REACTION, FREEDOM CLUB**
 7/1 **GIANT SQUID, JUDGEMENT DAY, RAJAS**

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the UTAH

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 8PM • \$8 ADV & DOOR
 • **City Of Women**
 • Kristeen Young

THURSDAY 05/19
 8PM • \$8 ADV & DOOR
 • **Melody Kills**
 • Julian Velard
 • Jordan Carp

FRIDAY 05/20
 9PM • \$8 ADV & DOOR
 • **The Bootcuts**
 • The Everlovin
 • Gayle Lynn & The Hired Hands

SATURDAY 05/21
 9PM • \$8 ADV & DOOR
 • **Moostache**
 • The Real Numbers
 • Wires in the Walls
 • Genius and the Thieves

SUNDAY 05/22
 9PM • \$8 ADV & DOOR
 • **Loch Lomond**
 • Leonard Mynx
 • New Heirlooms

MONDAY 05/23
 7:30PM • \$FREE
 Bay Guardian Readers
 Poll Best Open Mic
 • Open mic with JJ Schultz

TUESDAY 05/24
 8PM • \$8 ADV & DOOR
 • **Jakob Martin**
 • TBA
 • TBA

WEDNESDAY 05/25
 9PM • \$8 ADV & DOOR
 • **Swig (acoustic)**
 • Lee Gallagher
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 • Dead Air Savior

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HOUSES **WED 5/18**
 THE ONE AM RADIO **8:30PM**
JHAMEEL **DOORS \$8**
 age: ALL

THU 5/19 **PARANOIDS**
8:30PM **TOKYO RAID**
CELLAR DOORS **DOORS \$8**
 age: ALL

- S.S.RECORDS 10TH ANNIVERSARY CELEBRATION **FRI 5/20**
A FRAMES **8:30PM**
LIQUORBALL **DOORS \$15**
HANK IV **age: 21+**
CHARLES ALBRIGHT
DJ MITCH CARDWELL

SAT 5/21 **BENEFIT FOR DANIEL WEBSTER ELEMENTARY**
1PM TO 4PM **Family fun: dancing, crafts, snacks, and prizes**
2-10 **---costumes welcome---**
\$2-10 **SASSY!!!**
age: ALL **CARMICHAEL AND THE FRIJOLITAS**

SAT 5/21 **- S.S.RECORDS 10TH ANNIVERSARY CELEBRATION**
8:30PM **feedtime**
DOORS \$20 **LAMPS**
age: 21+ **NOTHING PEOPLE**
WOUNDED LION
DJ RYAN WELLS

PHENOMENAUTS **TUE 5/24**
LA PLEBE **8:30PM**
STREET JUSTICE **DOORS \$10-12**
age: ALL

WED 5/25 **THE ATOMIC BOMB AUDITION**
LISTO • MOE! STAIANO

THU 5/26 **WHITE DENIM**
FAKE YOUR OWN DEATH • ANGEL ISLAND

FRI 5/27 **THE DWARVES**
THE RADISHES • THE PLEASURE KILLS

SAT 5/28 **GUITAR WOLF**
CHEAP TIME • THE ROCK TIGERS

SUN 5/29 **THE BILLY NAYER SHOW**
LEE VILENSKY TRIO

MON 5/30 **A SOBI SEKSU**
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DJ 2SHY-SHY & DJ MELT W/U

THU 5/19 9PM NO COVER!
DJ TBD

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SUN // MAY 29 // 8PM
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UPCOMING EVENTS

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 6.04 **CLUB BFD: SURFER BLOOD // INNERPARTYSYSTEM**
 6.07 **OMAR SOULEYMAN**
 6.11 **SOUL SLAM VI**
 6.17 **DJ COBRA**
 6.24 **FOREVERLAND**
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HEART OF THE CITY w music by CONAN & THE CITY BOYS + CITY ROCK JAMS BY GYPSY BOYS 10P

FRI MAY 20

OLDIES NIGHT SCREAMING GREASY OLDIES ALL NIGHT W DJs PRIMO, DANIEL & LOST CAT 10P \$4

SAT MAY 21

EARLY METAL SHOW *45 PIGS + RYE WOLVES IRONWITCH 2PM - 5PM

SUN MAY 22

EARLY PUNK SHOW STREET EATERS + BLOCKSHOT + SWEET NOTHING 2P - 6P \$6

MON MAY 23

MISSION CREEK MUSIC FESTIVAL BENEFIT WITH MUSIC BY PUCE MOMENT + PATRICK O'MALLEY HATE FACTORY + DJ NEIL MARTINSON 9P \$7

TUE MAY 24

THE REMONES + RAMONES TRIBUTE BAND UPTOWN RIOT + AUTONOMY + PARLOR + DJ ROUGH CUTZ 9P \$5

WED MAY 25

ROSA GRANDE + OUTLAW + RETURN TO EARTH 10PM \$5

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X-RAY EYEBALLS (members of Golden Triangle, Pee Chees) King Lollipop Burnt Ones

THU May 19 9pm, \$6

GLASS TRAINS George Glass (LA) Trevor Childs & the Beholders

FRI May 20 9:30pm, \$7

DADFAG Total Slacker (NYC) Will Ivy Future Twin

SAT May 21 9:30pm, \$8

LOVE INK (Austin) Here Come the Saviours Spiro Agnew

SUN May 22 6pm, \$8 Adv. tix on sale.

SS-10 with THE MANTLES Nar LENS 3 Toed Sloth (Australia)

MON May 23 10pm, FREE

PUNK ROCK SIDESHOW w/ DJ Tragik & Duchess of Hazard

TUE May 24 9pm, \$6

ETTRICK Tiger Hatthery Tastyville No Babies

WED May 25 9pm, \$7

WOODS OF YPRES (Earache) Cormorant

Upcoming: Nodzzx, Milk Music, Undergang (Denmark), Acephalix, Rock n' Roll Adventure Kids, Rantouls, Eternal Summers, The Beets, Moonbell, Dirty Ghosts, Swiftumz, Golden Void

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The Queer Issue

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Wed, May 18 SF International Arts Festival Opening Night Performance OMAR SOSA QUINTET with JOHN SANTOS

Thurs-Fri, May 19-20 Open Dance Floor! LES NUBIANS

Sat-Sun, May 21-22 PONCHO SANCHEZ LATIN JAZZ BAND

Mon, May 23 National Award-Winning High School Group Returns RADIO JAZZ - "Jazz Pictures" Re-imagining Mussorgsky's Pictures Art & Exhibition

Tues, May 24 Legends of The Fillmore, Vol. I SUGAR PIE DESANTO

Wed, May 25 Emmy-award winning dancer Yaelisa & Caminos FLAMENCOS

Thurs, May 26 ART ALEXAKIS of EVERCLEAR

Fri, May 27 DIGABLE PLANETS

Sat, May 28 Celebrating Miles Davis Birthday! NICHOLAS PAYTON XXX Feat. LENNY WHITE & ROBERT HURST

Wed, May 18 GORDON GOODWIN'S BIG PHAT BAND A Benefit for Albany Music Fund

Thurs, May 19 TERENCE BREWER Setting the Standard: Volume One! - CD Release

Fri-Sun, May 20-22 THE 4 GENERATIONS OF MILES Featuring MIKE STERN, SONNY FORTUNE, BUSTER WILLIAMS, JIMMY COBB

Tues, May 24 ECM Showcase - FREE ADMISSION COLIN VALLON TRIO

Wed-Thurs, May 25-26 SOUL SURVIVORS Featuring ERIC ROBERSON & VIVIAN GREENE

Fri-Sun, May 27-29 HIROSHIMA

Mon, May 30 MADS TOLLING QUARTET Tribute to Jean-Luc Ponty

Tues-Wed, May 31-June 1 THE BAD PLUS

Thurs, June 2 FOUR ON THE FLOOR


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Jo Kreiter's Flyaway Productions performs *Wall Ball /Throw Yourself In* this week. | PHOTO BY R. SAMUEL KLATCHKO

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Nobody Move Intersection for the Arts, 925 Mission, Golden Gate; 626-2787, www.brownpapertickets.com. \$20-35. Opens Thurs/19, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm. Through June 12. Intersection for the Arts and Campo Santo present a play based on the novel by Denis Johnson.

Little Shop of Horrors Boxcar Theatre Playhouse, 505 Natoma; www.boxcartheatre.org. \$20-50. Previews Fri/20-Sat/21, Sun/22, 7pm; Tues/24, 8pm. Opens Wed/25, 8pm. Runs Tues-Sat, 8pm; Sun, 2pm. Through June 26. Boxcar Theatre presents a new version of the musical.

The Stops New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Previews Fri/20-Sat/21, 8pm; Sun/22, 2pm; May 25-26, 8pm. Opens Fri/27, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through June 25. New Conservatory Theater Center presents a musical comedy set in San Francisco.

BAY AREA

Care of Trees Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$17-26. Previews Wed/18, 7pm; Thurs/19-Fri/20, 8pm. Opens Sat/21, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through June 26. Shotgun Players presents a play about love and belief by E. Hunter Spreen, directed by Susannah Martin.

Distacted 529 South Second St, San Jose; (408) 295-4200, www.cltc.org. \$15-35. Opens Thurs/19, 8pm. Runs Thurs-Sat, 8pm (also May 29, 7pm; June 5, 12, and 19, 2pm). Through June 19. City Lights Theater Company of San Jose presents a drama written by Lisa Loomer and directed by Lisa Mallette.

ONGOING

Lucky Girl EXIT Studio, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$10-25. Thurs-Sat, 8pm; Sun, 3pm. Through May 28. Honey (Cheryl Smith) talks about "the shoes" first, the shoes repeatedly, against even her analyst's power to retain a common interest in the footwear of her attacker. Why should she so concern herself with this detail of the man who assaulted her, wounding her in ways too subtle and deep to measure—unless through the wayward precision of the poetical imagination some measure might actually be taken. That is

the force and beauty of *Lucky Girl*, a notable new stage adaptation by Tom Juarez of poet Frances Driscoll's 1997 collection, *The Rape Poems*, which premieres as part of Exit Theatre's DIVAfest 2011. Juarez crafts an engagingly dynamic and delicate narrative arc from Driscoll's thematically joined but otherwise disparate poems, gorgeously formulated verses that delve into a devastating subject with an unexpected range of humor, insight, and compassion. This supple range is acutely grasped and exquisitely interpreted by Smith, whose gripping performance (keenly directed by Kathryn Wood) eschews anything remotely sentimental for a complex and moving portrait of the enduring aftermath of terror. (Avila)

Reborn SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Tues-Wed, 7pm; Thurs-Fri, 8pm; Sat, 3 and 8pm. Through June 11. Though emphatically fictional, Zayd Dohrn's play *Reborn*, currently receiving its world premiere at the SF Playhouse, provides an intriguing introduction to a decidedly fringe occupation. That of reborn: the art of crafting photo-realistic doll children commissioned by collectors, and sometimes by grieving parents. The play opens with an act of creation, as Kelly (Lauren English) tidies up a closed eye with a sculptor's blade while a joint burns in the ashtray beside her. Enter Lorri Holt as Emily, a crisp, efficient businesswoman, and a client, come to check on the progress of her "baby" Eva. Things start to go South when Emily suggests some modifications and Kelly's own obsession with the project eventually spirals out of control. Amiable foil, Alexander Alioto as Kelly's boyfriend Daizy, exudes eager, golden retriever-like loyalty, but as Emily coolly observes, has "nothing to offer someone who is drowning." All three actors are top-notch and do a fine job processing thoroughly uncomfortable moments, and the crack design team set the stage and mood precisely. Unfortunately the script itself skews towards melodrama and certain themes (dildo-design, drug abuse, "the dumpster darling") imbue *Reborn* with an almost seedy, *Jerry Springer* vibe that seems inconsistent with director Josh Costello's strictly straightforward approach to the charged material. (Gluckstern)

Risk is This...The Cutting Ball New Experimental Plays Festival EXIT on Taylor, 227 Taylor; (800) 838-3006, www.cutting-ball.com. \$20-50. Fri-Sat, 8pm. Through June 25. Cutting Ball Theater closes its 11th season with a festival of experimental plays, including works by Eugenie Chan, Rob Melrose, and Annie Elias.

Vice Palace: The Last Cockettes Musical Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. \$30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Hot on the high heels of a 22-month run of *Pearls Over Shanghai*, the Thrillpeddlers are continuing their Theatre of the Ridiculous revival with a tits-up, balls-out production of The Cockettes' last musical, *Vice Palace*. Loosely based on the terrifyingly

grim "Masque of the Red Death" by Edgar Allan Poe, part of the thrill of *Palace* is the way that it weds the campy drag-glamour of *Pearls Over Shanghai* with the Thrillpeddlers' signature Grand Guignol aesthetic. From an opening number set on a plague-stricken street ("There's Blood on Your Face") to a charming little cabaret about Caligula, staged with live assassinations, an undercurrent of darkness runs like blood beneath the shameless slapstick of the thinly-plotted revue. As plague-obsessed hostess Divina (Leigh Crow) and her right-hand "gal" Bella (Eric Tyson Wertz) try to distract a group of stir-crazy socialites from the dangers outside the villa walls, the entertainments range from silly to salacious: a suggestively-sung song about camel's humps, the wistful ballad "Just a Lonely Little Turd," a truly unexpected *Rite of Spring*-style dance number entitled "Flesh Ballet." Sumptuously costumed by Kara Emry, cleverly lit by Nicholas Torre, accompanied by songwriter/lyricist (and original Cockette) Scrumby Koldewyn, and anchored by a core of Thrillpeddler regulars, *Palace* is one nice vice. (Gluckstern)

DANCE

Dancing Earth Marines Memorial Theatre, 609 Sutter; (800) 838-3006, www.sfiat.org. Fri/20, 8pm. \$16-25. The Native American dance ensemble presents *Of Bodies of Elements*, in conjunction with the SF International Arts Festival.

Here Now Dance Collective The Garage, 975 Howard; 518-1517, www.975howard.com. Wed/18-Thurs/19, 8pm. \$10. The company produces *The Apology Project*, an installation with live performance that will move from room to room.

Hope Mohr Dance and FACT/SF Southside Theatre, Fort Mason Center, Bldg D, third floor; (800) 838-3006, www.sfiat.org. Fri/20-Sat/21, 7pm; Sun/22, 2pm. \$16-25. Hope Mohr Dance presents *Plainsong* and FACT/SF presents *The Consumption Series*.

Jo Kreiter/Flyaway Productions Sunnyside Elementary School Yard Wall, 250 Foerster; 333-8302, www.flyawayproductions.com. Sat/21, 11am and 2pm; Sun/22, 2 and 4pm; Mon/23, 6pm; Tues/24, 11am and 6pm (through May 26). Free. The dance company presents *Wall Ball / throw yourself in*, a free, site-specific work.

Push Dance Company Museum of the African Diaspora, 685 Mission; www.moadsf.org. Sat/21, 2 and 4pm; Sun/22, 1 and 3pm (through May 29). \$5-12. The company and the Museum of the African Diaspora present the world premiere of choreographer/director Raissa Simpson's *Mixed Messages*.

Doug Varone and Dancers Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 392-2545, www.sfperformances.org. \$30-50. San Francisco Performances presents *Chapters From a Broken Novel*, by the resident company at New York's 92nd Street Y Harkness Dance Center.

Scott Wells and Dancers counterPULSE, 1310 Mission; (800) 838-3006, www.sfiat.org. Fri-Sun, 8pm; also May 29, 2pm (through May 29). \$16-25. The world premiere of *A Walk in the Parkour*.

BAY AREA

Berkeley Ballet Theater Julia Morgan Center for the Arts, 2640 College, Berk; (510) 830-9524. Fri/20, 7pm; Sat/21, 2pm and 7pm; Sun/22, 2 and 6pm. \$6-25. The company presents a spring showcase with new work by KT Nelson and Damara Ganley.

Cuba Caribe Festival of Dance and Music Malonga Casquelourd Center for the Performing Arts, 1428 Alice, Oakl; 273-4633, www.cubacaribeorg. Fri/20-Sat/21, 8pm; Sun/22, 3pm. \$10-24. "El Agua: Transatlantic Tongues," with Marc Bamuthi Joseph, Aguas Da Bahia, Grupo Experimental Nagô, Muriel Johnson, and Liberation Dance Theater.

Oakland Ballet Company Laney College Theater, 900 Fallon, Oakl; www.OaklandBallet.org. Thurs/19-Fri/20, 8pm; Sat/21, 3 and 8pm. \$15-60. The company presents a world premiere by Graham Lustig and work by Amy Seiwert and Sonya Delwaide. **SFBG**

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Check out the otherworldly masterpieces of Charmaine Olivia and other talented ladies at the “May Fairs” opening reception Wed/18 at Project One. | ARTWORK BY CHARMAINE OLIVIA

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

Nerd alert! Rickshaw Stop, 155 Fell, SF; www.sf.nerdnite.com. 8pm, \$8. Dust off your pocket protectors and Casio watches and get ready to nerd it up for the first anniversary of Nerd Nite -- which just so happens to be the coolest lecture series around -- with DJs, booze, and brainy babes. For this installment, Michael Epstein argues the new-found hipness of museum audio tours, Indre Viscontas gets meta with his discussion of how memory obscures truth, and Luigi Anzivino talks about the science of magic. Speaking of magic, where are all the Juggalos when you need them?

“May Fairs” opening reception Project One, 251 Rhode Island, SF; www.p1sf.com. 8pm, free. Beauty, confidence, and empowerment are a few of the themes present in the new works on display by Charmaine Olivia, Angela Simone, Megan Wolfe, and Chelsea Brown. Often dreamy and sometimes surreal, these ladies make magic happen with a variety of media. Plus, Project One has been known to throw a good party or two, with DJs and a full service bar.

THURSDAY 19

Badbadbad is goodgoodgood Fivepoints Arthouse, 72 Tehama, SF; www.fivepointsarthouse.com. 7-10pm, free. Badbadbad creator Jesús Ángel García presents his transmedia novel about sex, God, rock ‘n’ roll and the social web, while combining traditional print with a soundtrack of original songs and film clips for a unique literary-audio-visual experience. Special Guests include Tony Dushane, Lauren Becker, Odessa Chen, Burlesque goddesses, and others. **Homegrown Potluck and skillshare** Hayes Valley Farm, 250 Laguna, SF; www.homegrown.org. 6-8pm, free. Shepherdess Cornelia is in town for Make Magazine’s annual D.I.Y.-fest known as the Maker Faire (Sat/21 & Sun/22, San Mateo County Event Center, 1346 Saratoga Drive, San Mateo) and will be joining Homegrown for a potluck and skillshare. Meet fellow food enthusiasts, trade tips, learn new skills, share a potluck meal, and together make self watering planters, seed bombs, and more.

FRIDAY 20

El Tecolote benefit art auction Minna Street Gallery, 111 Minna, SF; www.eltocolote.org. 5-9pm, free. What started out as a La Raza studies course at San Francisco State as a means to usher young Latin Americans into the field

of journalism is now in its 40th year, and is also the longest running Spanish-English bilingual newspaper in California. Attend this art auction and benefit to ensure that this pillar of advocacy journalism remains a voice for the Mission District and Latino communities throughout California for at least another 40 years. Artists include Yolanda Lopez, Calixto Robles, Kate Connell, and dozens more.

Documentary double dose Recology, 900 Seventh St., SF; www.insearchofgoodfood.org, www.thegreenhorns.net. 6-10pm, free. Check out these two great documentaries about food -- *In Search of Good Food* chronicles Antonio Roman-Acala’s quest for sustainable food systems in California (does he find any?) and *The Greenhorns* is a film tour of the non-profit of the same name that seeks to recruit, promote, and support young farmers around the country. A double feature about food is sure to make your mouth water, so Bi-Rite Market is thoughtfully providing popcorn and other munchies to satiate all of the revolutionary foodies and urban home-stealers in attendance.

SATURDAY 21

American fashion history de Young Museum, Koret Auditorium, 50 Hagiwara Tea Garden Drive, Golden Gate Park, SF; www.deyoung.famsf.org. 10am, \$5/\$10. Kaye Spilker, resident fashion historian at the Los Angeles County Museum of Art, will share her wealth of knowledge about the evolving careers of American fashion designers from the 1930s to the 1960s, the same time period that the Balenciaga fashion house -- on display right now at the de Young, by the way -- was actively producing couture looks in France. France gets all the glory when it comes to fashion, but a distinctive American style emerged out of both the seductive power and glamour of Hollywood and the active lives of the everyday woman who often worked outside of the home. Learn about the designers that paved the way for this new American style.

SUNDAY 22

Doof-a-Palooza Jack London Square, 70 Washington, Oakl.; www.foodbackwards.com. 10am-5pm, free. To clarify, “doof” is “food” spelled backwards and the infamous Doof-balls from this Berkeley non-profit are determined to get you and your family to explore food from every possible perspective -- backwards, forwards, sideways, upside-down and inside-out -- at this play-with-your-food festival. Kind of like an Exploratorium with food, this all day event features everything from meatball catapulting, to stop-motion vegetable movie-making, and pizza dough tossing, as well as pony rides, a Ferris wheel, and so much more! **SFBG**

A STREETCAR NAMED DESIRE

FRIDAY MAY 20, 8PM (Doors open 7PM)

Aging southern belle, Blanche DuBois (Vivien Leigh) moves into her sister’s New Orleans home igniting explosive passion and conflict between Stella (Kim Hunter) and her volatile brother-in-law (Marlon Brando).

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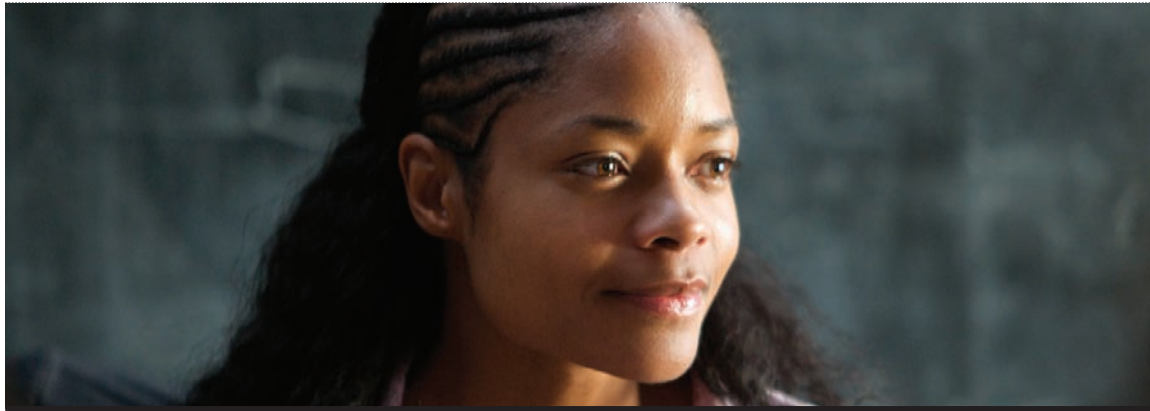
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Naomie Harris stars as a teacher in Kenya who helps an elderly man get an education in *The First Grader*. | PHOTO BY KERRY BROWN

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PART 8

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

American: The Bill Hicks Story The late comedian gets his due in this documentary about his life and career. (1:41) *Sundance Kabuki*.

» **L'Amour Fou** See "The Long Goodbye." (1:43) *Embarcadero*.

The First Grader After a government announcement offering free elementary school educations to all Kenyans, an elderly man, Maruge (Oliver Litondo), shuffles to the nearest rural classroom in search of reading lessons. Though school officials (and parents, miffed that the man would take a child's place in the already overcrowded system) protest, open-minded head teacher Jane (Naomie Harris) allows him to stay and study. Maruge's freedom-fighter past, which cost him his family at the brutal hands of the British, is an important part of this true story, which otherwise would've felt a bit too heavy on the heartwarming tip. (His classmates, actual students at the school used for filming, are pretty unavoidably adorable.) As directed by Justin Chadwick (2008's *The Other Boleyn Girl*), Harris and Litondo turn in passionate performances, but the film unfolds like a heavy-handed TV movie. The facts of this story are inspiring enough — the film shouldn't have to try so hard. (1:43) *Embarcadero*. (Eddy)

Pirates of the Caribbean: On Stranger Tides Jack's back. (2:05) *Balboa, Presidio*.

» **13 Assassins** See "Bastard Samurai." (2:06) *Embarcadero*.

The Topp Twins: Untouchable Girls It's hard to name an American equivalent of New Zealand's Topp Twins — a folk-singing, comedy-slinging, cross-dressing duo who're the biggest Kiwi stars you've never heard of (but may be just as beloved as, say, Peter Jackson in their homeland). Recent inductees in the New Zealand Music Hall of Fame, the fiftysomething Jools and Lynda, both lesbians, sing country-tinged tunes that slide easily from broad and goofy (with an array of costumed personas) to extremely political, sounding off on LGBT and Maori rights, among other topics. Even if you're not a fan of their musical style, it's undeniable that their identical voices make for some stirring harmonies, and their optimism, even when a serious illness strikes, is inspiring. This doc — which combines interviews, home movies, and performance footage — will surely earn them scores of new stateside fans. (1:24) *Lumiere*. (Eddy)

ONGOING

The Beaver (1:31) *SF Center, Sundance Kabuki*.

» **Bill Cunningham New York** (1:24) *Embarcadero*.

» **Bridesmaids** For anyone burned out on bad romantic comedies, *Bridesmaids* can teach you how to love again. This film is an answer to those who have lamented the lack of strong female roles in comedy, of good vehicles for *Saturday Night Live* cast members, of an appropriate showcase for Melissa McCarthy. The hilarious but grounded Kristen Wiig stars as Annie, whose best friend Lillian (Maya Rudolph) is getting hitched. Financially and romantically unstable, Annie tries to throw herself into her maid of honor duties — all while competing with the far more refined Helen (Rose Byrne). *Bridesmaids* is one of the best comedies in recent memory, treating its relatable female characters with sympathy. It's also damn funny from start to finish, which is more than can be said for most of the comedies Hollywood continues to churn out. Here's your choice: let *Bridesmaids* work its charm on you, or never allow yourself to complain about an Adam Sandler flick again. (2:04) *Balboa, Empire, Four Star, 1000 Van Ness, Sundance Kabuki*. (Peitzman)

» **Cave of Forgotten Dreams** The latest documentary from Werner Herzog once again goes where no filmmaker — or many human beings, for that matter — has gone before: the Chauvet-Pont-d'Arc Cave, a heavily-guarded cavern in Southern France containing the oldest prehistoric artwork on record. Access is highly restricted, but Herzog's 3D study is surely the next best thing to an in-person visit. The eerie beauty of the works leads to a typically Herzog-ian quest to learn more about the primitive culture that produced the paintings; as usual, Herzog's experts have their own quirks (like a circus performer-turned-scientist), and the director's own wry narration is peppered with random pop culture references and existential ponderings. It's all interwoven with footage of crude yet beautiful renderings of horses and rhinos, calcified cave-bear skulls, and other time-capsule peeks at life tens of thousands of years ago. The end result is awe-inspiring. (1:35) *SF Center, Sundance Kabuki*. (Eddy)

The Conspirator (2:02) *Four Star, Opera Plaza*.

» **The Double Hour** (1:35) *Clay, Smith Rafael*.

» **Everything Must Go** (1:36) *Sundance Kabuki*.

Fast Five (1:41) *1000 Van Ness*.

Forks Over Knives (1:36) *Bridge*.

» **Hanna** (1:51) *1000 Van Ness, SF Center*.

» **Hesher** Young teen TJ (Devin Brochu) has lost his mom, and her shockingly sudden passing has sent his entire family into a tailspin. His father (Rainn Wilson) can barely rouse himself from his heavily medicated stupor, while his lonely grandmother (Piper Laurie) is left to care for the wrecked men folk as best she can. All TJ can do is to try to desperately hang onto the smashed car that has been sold to the used car salesman and then the junkyard. So it almost seems like a dream when he catches the attention of an aloof, threatening metalhead named Hesh (a typecast-squashing, perfectly on-point Joseph Gordon-Levitt), squatting in an empty suburban model home. Hesh threatens to kill him, then moves in, becoming his so-called "friend" and brand-new, unwanted shadow. What's a grieving family lost in its own tragic inertia supposed to do with a home invasion staged by an angry, malevolent spirit? Coming to terms with Hesh's presence becomes a lot like going through Kubler-Ross's five stages of grief: there's the denial that he's taken over the living-room TV and rejiggered the cable to get a free porn channel, the anger that he's set fire to your enemy's hot rod and left you at the scene of the crime, and lastly the acceptance that there's no good, right, or unmessy way to say goodbye. Director Spencer Susser (with co-writer David Michod of 2010's *Animal Kingdom*) modeled the character of Hesh after late Metallica bassist Cliff Burton, and that fact, along with the film's independent-minded spirit, is probably one of the reasons why Metallica allowed more than one of their songs to be used in the film. *Hesher* itself also likely had something to do with it: if the intrigue with heavy-metal-parking-lot culture doesn't do donuts in your cul-de-sac, then the sobering story might. (1:45) *Embarcadero*. (Chun)

» **Incendies** (2:10) *Lumiere*.

Jumping the Broom (1:48) *1000 Van Ness*.

Last Night (1:30) *Sundance Kabuki*.

» **Limitless** (1:37)

1000 Van Ness.

» **My Perestroika** (1:27) *B alboa*.

» **Nostalgia for the Light** Chile's Atacama Desert, the setting for Patricio Guzmán's lyrically haunting and meditative documentary, is supposedly the driest place on earth. As a result, it's also the most ideal place to study the stars. Here, in this most Mars-like of earthly landscapes, astronomers look to the heavens in an attempt to decode the origins of the universe. Guzmán superimposes images from the world's most powerful telescopes — effluent, gaseous nebulas, clusters of constellations rendered in 3-D brilliance — over the night sky of Atacama for an even

more otherworldly effect, but it's the film's terrestrial preoccupations that resonate most. For decades, a small, ever dwindling group of women have scoured the cracked clay of Atacama searching for loved ones who disappeared early in Augusto Pinochet's regime. They take their tiny, toy-like spades and sift through the dirt, finding a partial jawbone here, an entire mummified corpse there. Guzmán's attempt through voice-over to make these "architects of memory," both astronomers and excavators alike, a metaphor for Chile's reluctance to deal with its past atrocities is only marginally successful. Here, it's the images that do all the talking — if "memory has a gravitational force," their emotional weight is as inescapable as a black hole. (1:30) *Lumiere*. (Devereaux) **Priest** (1:27) 1000 Van Ness, SF Center.

» **The Princess of Montpensier** (2:19) Smith Rafael.

Potiche (1:43) Opera Plaza, Smith Rafael.

Queen to Play (1:36) Smith Rafael.

Rio (1:32) 1000 Van Ness, SF Center.

Something Borrowed (1:53) 1000 Van Ness, Presidio.

» **Source Code** (1:33) 1000 Van Ness.

There Be Dragons (2:00) SF Center.

These Amazing Shadows (1:28) Sundance Kabuki.

» **Thor** When it comes to superhero movies, I'm not easily impressed. Couple that with my complete disinterest in the character of Thor, and I didn't go into his big-screen debut with any level of excitement. Turns out Kenneth Branagh's *Thor* is a genre standout — the best I've seen since 2008's *Iron Man*. For those who don't know the mythology, the film follows Thor (Chris Hemsworth) as he's exiled from the realm of Asgard to Earth. Once there, he must reclaim his mighty hammer — along with his powers — in order to save the world and win the heart of astrophysicist Jane Foster (Natalie Portman). Hemsworth is perfectly cast as the titular hero: he's adept at bringing charm to a larger-than-life god. The script is a huge help, striking the ideal balance between action, drama, and humor. That's right, *Thor* is seriously funny. On top of that, the effects

are sensational. Sure, the 3D is once again unnecessary, but it's admittedly kind of fun when you're zooming through space. (2:03) *Empire*, *Four Star*, *1000 Van Ness*, *Presidio*, *Sundance Kabuki*. (Peitzman) **True Legend** Just because *True Legend* is as canned and derivative as a Five Venom Fist sucker punch or a lousy *Kung Fu* episode, doesn't mean there are moments of enjoyment to be culled from the spectacle in this, the first Chinese martial arts flick on 3-D. In fact, it's easy to read *True Legend* as *Matrix* series action choreographer Yuen Woo Ping ripping himself off by returning to the tipsy territory of one of his early films (the influential 1978 Jackie Chan comedy *Drunken Master*), calling in favors, and updating it with the international crowd-pleasing elements pulled from the many movies he's worked on, from *Iron Monkey* (1993) to *Crouching Tiger*,

Hidden Dragon (2000) to the *Kill Bill* flicks (2003 and 2004). Our hero, Su Can (Vincent Zhao/Man Cheuk Chiu), is the good-hearted Qing dynasty general who just wants to settle down humbly and peacefully with wife Ying (Xuan Zhou of 2000's *Suzhou River*) and open his own wushu school. He hands off a power position to his foster brother (and his wife's blood sibling), Yuan (Andy On), and retreats to the country. Alas, bro comes calling with vengeance on his mind and destroys Su Can's happy family, sending Ying into the winemaking biz and transforming the injured Su Can into a long-haired madman (picture a more innocuous Chinese Charles Manson intent on bashing the gods of wushu). This sets us up for some majestic *Crouching Tiger*-like nature scenes, a climactic bout with foreign fighters in line with nationalistic sentiments of recent Chinese martial arts offerings a la 2010's *Ip*

Man 2, and and some rather poorly explicated yet humorous scenes of a dreadlocked, now alcoholic and homeless Su Can discovering a new martial art — Zui Quan (the Drunken Fist) — while resembling a shaggy, ragged, breakdancing B-boy. The latter just might inspire the sooty-faced crust punk in each of us to take up MMA. While kicking considerable old-school cred — along with brief guest turns by Michelle Yeoh, Jay Chou, Gordon Liu, and David Carradine — *True Legend* is about as messy, shambolic, and up for entertaining action as a urine-soaked panhandler with a soiled yet solid iron fist. (1:56) *Opera Plaza*. (Chun)

Water for Elephants (2:00) *Empire*, *Marina*, *1000 Van Ness*, *SF Center*, *Sundance Kabuki*.

» **Win Win** (1:46) *Four Star*, *Opera Plaza*, *Presidio*. **SFBG**


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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-7. "Other Cinema:" "Graham Connah Combo's Travelogue Tone Poems," Sat, 8:30.

BALBOA 3620 Balboa, SF; www.balboamovies.com. \$20. "Opera, Ballet, and Shakespeare in Cinema:" **Don Quixote**, Wed, 7:30. Performed by the Bolshoi Ballet.

CASTRO 429 Castro, SF; (415) 621-6120, www.

castrotheatre.com. Regular programming \$7.50-10. **The Women** (Cukor, 1939), Wed, 2:30, 5:15, 8. **Raising Arizona** (Coen, 1987), Thurs, 7, and **The Big Lebowski** (Coen, 1998), Thurs, 8:50. **Pirates of the Caribbean: On Stranger Tides** (Marshall, 2011), May 20-26. This film, \$10-12. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-15. **Potiche** (Ozon, 2010), call for dates and times. **The Princess of Montpensier** (Tavernier, 2010), call for dates and times. **Queen to Play** (Bottaro, 2009), call for dates and times. **The Double Hour** (Capotondi,

2010), call for dates and times. **13 Assassins** (Miike, 2010), May 20-26, call for times. **My Brother Mike** (Sheridan), Thurs, 7:15. This event, \$15; benefit for Bukelew Programs. "Shorts in Brief: A Family Film Festival," Sun, 2. **The Power of the Powerless** (Taylor, 2009), Sun, 7.

CITY COLLEGE OF SAN FRANCISCO Diego Rivera Theater, 50 Phelan, SF; www.cityshorts.tumblr.com. Free. "City College of San Francisco's Cinema Department Presents: City Shorts Film Festival," Thurs, 7.

FOUR STAR 2200 Clement, SF; www.4starfilm.com. \$10. "Asian Movie Madness:" **Temptation Summary** (Ho, 1990), and **Dirty Doll**, Thurs, call for times.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Elizabeth Taylor, Tribute to a Star:" **Who's Afraid of Virginia Woolf?** (Nichols, 1966), Fri, 6.

111 MINNA 111 Minna, SF; www.sfcinema.org. \$25-45. "SF Cinematheque: Cinematheque at 50," screening and benefit party, Thurs, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. Programming resumes June 10.

PARAMOUNT 2025 Broadway, Oakl; 1-800-745-3000, www.ticketmaster.com. \$5. **A Streetcar Named Desire** (Kazan, 1951), Fri, 8.

RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6-10. **Dead Man** (Jarmusch, 1996), Wed, 2, 7, 9:25. **Big in Bollywood** (Meehan and Bowles, 2011), Thurs, 7:15, 9:15. **Paul** (Mottola, 2011), Fri-Sat, 7:15, 9:30 (also Sat, 2, 4:15). **Corner Store** (Bruens,

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334861-00 The following person is doing business as **Sam The Man Janitorial**, 556 Carter St #502B San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/13/11. Signed Sammy Nielsen. This statement was filed by Susanna Chin on April 13, 2011. **#113359. May 4, 11, 18 and 25, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334917-00 The following person is doing business as **Mirabel Concept & Design**, 535 Bryant St San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/19/11. Signed David S Llewellyn. This statement was filed by Maribel Jaldon on April 15, 2011. **#113351. April 27, May 4, 11 and 18, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334983-00 The following person is doing business as **Eman**, 660 Market St Ste 215 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/19/11. Signed Emmanuel Benisano. This statement was filed by Magdalena Zevallos on April 19, 2011. **#113354. April 27, May 4, 11 and 18, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334996-00 The following person is doing business as **Touch Voice**, 601 Van Ness Ave E3737 San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/19/11. Signed Michael McNally. This statement was filed by Melissa Ortiz on April 19, 2011. **#113352. April 27, May 4, 11 and 18, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335066-00 The following person is doing business as **Bayside Gourmet**, Pier 39 D-13 Gold Rush Alley San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/21/11. Signed Wasif Ahmed. This statement was filed by Magdalena Zevallos on April 21, 2011. **#113355. April 27, May 4, 11 and 18, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335093-00 The following person is doing business as **Gran Azul - Panama**, 167A Lower Terrace San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/22/11. Signed Anja Vanditmarsch. This statement was filed by Maribel Jaldon on April 22, 2011. **#113353. April 27, May 4, 11 and 18, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335272-00 The following person is doing business as **Hopfer Design**, 349 Fillmore St #301 San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ben Hopfer. This statement was filed by Maribel Jaldon on April 29, 2011. **#113356. May 4, 11, 18 and 25, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335275-00 The following person is doing business as **Mattarello**, 130 Bradford St San Francisco, CA 94110. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 4/29/11. Signed John W. Pauley. This statement was filed by Jennifer Wong on April 29, 2011. **#113358. May 4, 11, 18 and 25, 2011**

ORDER FOR PUBLICATION OF SUMMONS. CASE NUMBER **FDI-11-774613** Petitioner: Maria Montserrat Alon Respondent: Robert Dean McCarley Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Maria Montserrat Alon, and it satisfactorily appearing therefrom that the Respondent Robert Dean McCarley, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Robert Dean McCarley, is a necessary and proper party to the action. NOW, on motion of Maria Montserrat Alon Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, SAN FRANCISCO, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Maria Montserrat Alon. Confidential Address. Endorsed FILED San Francisco County Superior Court on April 29, 2011 by Rosa Linda Poneri, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#113360. May 4, 11, 18 and 25, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335561-00 The following person is doing business as **Chinese Culture Center of San Francisco**, 750 Kearny St San Francisco, CA 94108. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/15/1965. Signed Gin Ho. This statement was filed by Mariedyne L. Argente on May 11, 2011. **#113361. May 18, 25, June 1 and 8, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335567-00 The following person is doing business as **SH Insurance Services**, 85 University St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/12/11. Signed Shawn Huynh. This statement was filed by Maribel Jaldon on May 12, 2011. **#113362. May 18, 25, June 1 and 8, 2011**
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335622-00 The following person is doing business as **Superior Connection Solutions**, 1544 California St #214 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/13/11. Signed Andrew Contreras. This statement was filed by Alan Wong on May 13, 2011. **#113363. May 18, 25, June 1 and 8, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **May 2, 2011**. To Whom It May Concern: The name of the applicant is: **Target Corporation**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 101 4th St San Francisco, CA 94103-3003. Type of License Applied for: **20 - OFF-SALE BEER AND WINE. Publication dates: May 18, 25 and June 1, 2011 L#113365**
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547731. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jason L. Weissman for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jason L. Weissman** filed a petition with this court for a decree changing names as follows: Present Name: Jason Lee Weissman Proposed Name: **Kagan David MacTane**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 12, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 10, 2011. Endorsed Filed San Francisco County Superior Court on May 10, 2011 by Dennis Toyama, Deputy Clerk. **Publication dates: May 18, 25, June 1 and 8, 2011. L#113364**

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MAY 18-24

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March 21-April 19

Sometimes the thing you're most bummed about is actually a gift in disguise. Look for the creative potential in the parts of your life that feel like they're not working this week. A new approach can make all the difference.

TAURUS

April 20-May 20

Bring as much intention as you can to your relationships, Taurus. Now is not the time for passiveness, so focus on clearing away your ambiguity and making things happen. Go forward with love wherever possible, pal.

GEMINI

May 21-June 21

It's not enough to pursue love with your sweetie or a new flame; you've got to bring you're A game. Take stock of the intimacy issues that have fouled things up in the past and make sure they're out of commission now.

CANCER

June 22-July 22

No matter how awesome you feel, make sure to not commit to anything new this week. Focus on completing things and following through on your current obligations and connections. Enjoy what's in front of you, Moonchild.

LEO

July 23-Aug. 22

Its time to look at the stagnation and emotional blockages in your life and decide to do something about them. Hone in on your gut instincts and put on your Action Slacks, Leo. Even if there's a loss, it's better than staying stuck.

VIRGO

Aug. 23-Sept. 22

It's high time you moved, Virgo. The trick is to not spazz out and make ill-considered movements that increase your anxieties. Reflect on how you want to shift your relationship to dynamics and activities *before* you act.

SCORPIO

Oct. 23-Nov. 21

Restless and worried thinking is a thorn in your side this week. If you open up to people you trust and share your concerns, you're likely to deflate them. Let others come through for you — you just have to take the first step.

SAGITTARIUS

Nov. 22-Dec. 21

There is no value in lamenting over the past and weaving a martyr's tale about yourself, Sag. Own your part in dynamics and see how your participation helped bring you where you are. Solutions will follow.

CAPRICORN

Dec. 22-Jan. 19

You need a serious time out, Capricorn. Stop whatever you're doing and calm down. You've been burning your candle at both ends of the stick, and it's catching up to you. Feel your feelings so you can let them go.

AQUARIUS

Jan. 20-Feb. 18

If you act out of step with your values, you're gonna end up feeling crappy, pal. Pursue what brings you lasting happiness, not fleeting pleasure. Think in terms of cost-effectiveness with your emotional entanglements this week.

PISCES

Feb. 19-March 20

You've got to do some real soul-searching to find what's troubling your heart. Don't be fooled by the annoyances your mind is ruminating on — look deep within to find the roots of your emotional woes. **SFBG**

Look for the creative potential in the parts of your life that feel like they're not working this week. A new approach can make all the difference.

LIBRA

Sept. 23-Oct. 22

Create sturdy foundations that can support the kind of life you want, Libra. Don't rush things! You're capable of maintaining gradual progress that brings you where you want to be. Patience and persistence is winning, pal.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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